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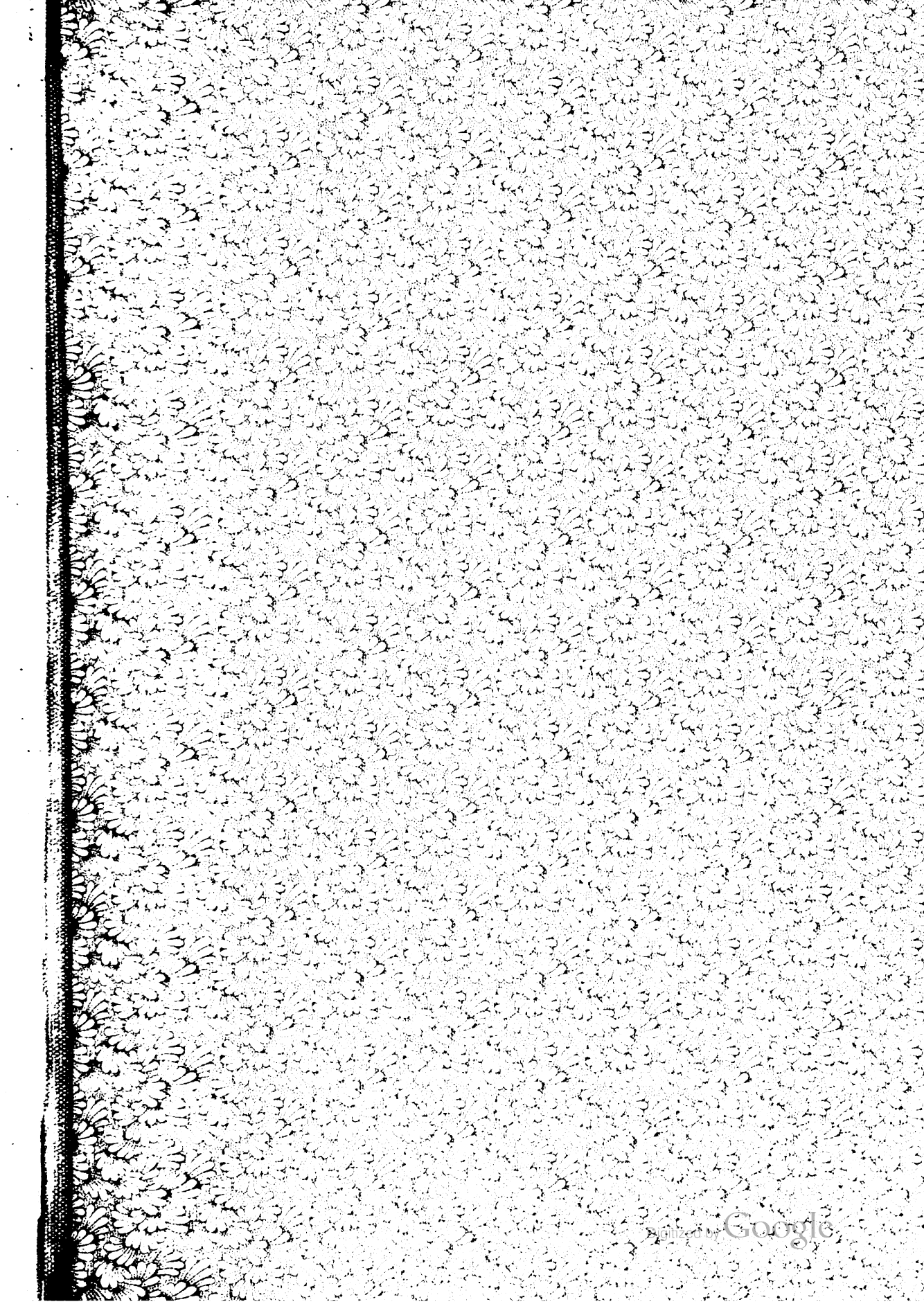
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THE RELIQUARY
AND
ILLUSTRATED ARCHÆOLOGIST



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FOUND AT READING.**

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THE
RELICUARY
AND
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A QUARTERLY JOURNAL AND REVIEW

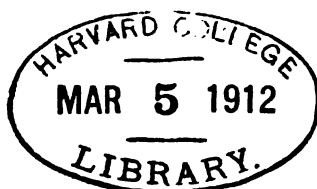
*DEVOTED TO THE STUDY OF THE EARLY PAGAN AND
CHRISTIAN ANTIQUITIES OF GREAT BRITAIN; MEDIÆVAL
ARCHITECTURE AND ECCLESIOLOGY; THE DEVELOPMENT
OF THE ARTS AND INDUSTRIES OF MAN IN THE PAST
AGES; AND THE SURVIVALS OF ANCIENT USAGES
AND APPLIANCES IN THE PRESENT.*

EDITED BY
J. ROMILLY ALLEN, F.S.A.

NEW SERIES. VOL. XI.

LONDON:
BEMROSE & SONS LIMITED, 4, SNOW HILL, E.C.;
AND DERBY.

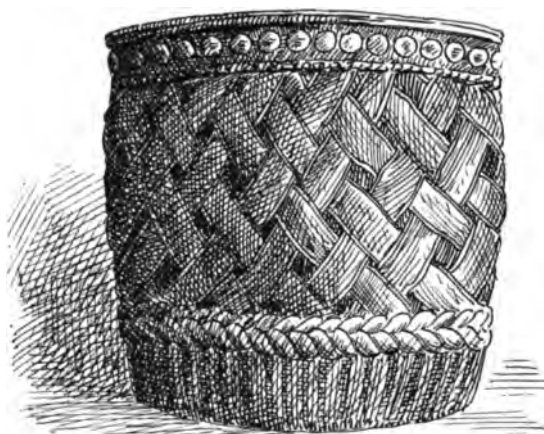
1905.



*Gift of
Charles Jackson
of Boston.*



JANUARY, 1905.



Font in Denton Church

SO interwoven in the actualities of their annals have been the Church and State of this country for a thousand years or more, that the one could hardly escape entanglement in any weighty events occurring to the other. Thus the Church has been involved in so many hard haps and hazards in the history of England, that the very fabrics and furnitures of ecclesiastical edifices, both great and small, all over the country, have become historical evidences of the events which effected the changed aspects they present.

Changes so radical, and accompanied in the near past with so much violence and destruction, that almost all alteration has been on the side of loss ; and loss, too, of much that is quite irreparable. So altered in aspect within are our ancient churches, that their aforesaid priests and deacons, could they revisit the scenes of their mortal lives, would hold up their hands in horror to view the vicissitudes of their holy places ; to miss so much of what they had considered essential to worship.

What a radical difference in the appearance—and something more than appearance—of the interior of a church has been effected by the universal removal of the roods and their screens ; by the obliteration of the mural paintings which adorned the walls of probably every church, to the brightening of the whole internal aspect, and the enlightening of the unlettered rustics ! In an interior so entirely altered by such great changes as these, countless minor alterations would be the less lamented, though they could not pass unnoticed.

It would be an extremely instructive and interesting undertaking to restore the interior of but one ancient church to the aspect it presented in pre-Reformation days. There are a certain number of ancient churches in the country at present unused, from various circumstances, any one of which a committee of ecclesiologists could restore to its ancient aspect if half the money now spent on replacing ancient east-end windows with the costly modern flamboyant fenestral efforts of ambitious architects were devoted to this object. Fees of visitors would in all probability produce no inconsiderable sum if such a project were carried out.

However, in spite of all the revolutions and robberies, reformations and restorations, there is fortunately, in many districts, scarcely a church, be it the smallest, remotest, and most unpromising in external aspect, that does not contain some one, or more, survivals sufficiently beautiful or interesting to have appealed to such conservative instincts as a rural “restorer” can be expected to possess, and thus to have escaped the usual fate of being broken up to mend a road, or chopped up to feed a fire. Particularly is this the case in the country of the South Downs. Here little villages and hamlets lie secluded and remote—some with no road through them—in some “den” or little valley leading into the heart of the hills off one of the alluvial valleys, once estuaries of the sea which cut through the downs from south to north. Some of the villages lie in the more level

country along the foot of the downs; some as distant from them as where the greensand adjoins the chalk. But all these villages have their little ancient churches, mostly of Norman, some of pre-Conquest date. In all of these edifices is some relic of the past of beauty, of interest, or of both. It is the object of this article to draw attention to, and give examples of, some of the various "fragmenta antiquitatis" which are to be met with

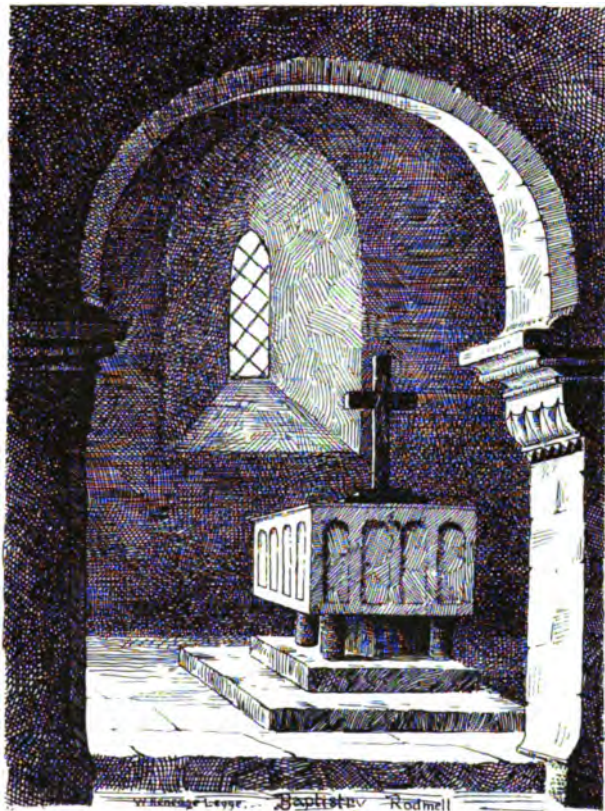


Fig. 1.

in quite small and ordinary country churches, illustrating their ancient paintings, on the walls or in the windows; carvings in wood and stone; together with portions of their fabric not often seen to-day, such as the doorway and staircase to the rood-loft; and a baptistery of Norman date.

The village of *Rodmell* lies on the western bank of that flat green valley through which the Ouse winds sinuously to the sea. Its little church stands on the south side of the straggling street,

raising its shingled spire among the encircling elms. The building consists of a nave; chancel, with a south aisle to it, or a chapel perchance; a small south aisle into which the porch enters, to the west of which is that uncommon feature a baptistery (fig. 1). This is of Norman date, entered by a round-headed arch, and lighted by a small lancet window with a very large splay, in its west wall, and a trefoil-headed window in the south. It contains a rectangular font with round-headed panels in low relief round

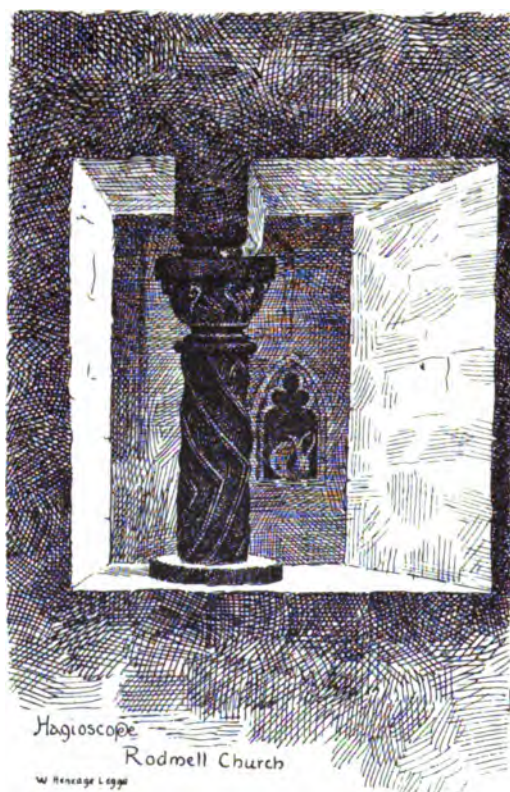


Fig. 2.

its sides, and is supported by a thick round pillar with four smaller ones under the angles. The chancel is entered by a round-headed arch, whose edge and soffit bears the billet and chevron moulding. It is not the original structure, but is an alteration—one cannot use the term “restoration”—from a narrow pointed arch, “heavily adorned,” as an older writer says, “with zig-zag ornaments and the diamond frette”; one would have thought a sufficiently unusual decoration for a pointed arch to

have ensured respect even in a restoration. Above this arch under the east gable of the nave is a small Early English window, flanked on a lower level by two circular windows, a very pleasing and ancient arrangement.

On the south side of the chancel arch is a rectangular hagioscope



Fig. 3.—Stained Glass in Rodmell Church.

having a central cylindrical column of black Sussex marble with Norman spiral fluting and a capital with foliation at the angles (fig. 2). The chancel and its aisle are separated by two Early English arches, with a central low and massive pier.

The nave is separated from the south aisle by two Norman arches, with a central circular pier having sculptured heads and

foliage at the angles of its square abacus. The east window of the chancel is Modern Perpendicular, an exact facsimile of a window in the east wall of the north chapel in Ringmer church. It is flanked by two recesses with chevroned arches; and below the southern of these is the aumbry, having a cinquefoiled head, and a shelf. The piscina is a plain Norman recess.

Between the south aisle and the chancel aisle is a portion of the old carved wooden screen, of Decorated date. In the north wall of the chancel towards the east is a tiny Norman window with a very large splay, now opening into the vestry. In the west wall of the vestry is a small window with a quarry of ancient glass. It is a figure of Christ on the cross, the ends of which are upheld by the hands of the Father, a representation the Italians call a "Trinità" (fig. 3). It is but a fragment of some larger window, but small though it is, it is complete as to its central figure.

The form of Christ measures $5\frac{1}{4}$ ins. in length and $4\frac{1}{2}$ ins. across the extended arms. The hair, bound by a fillet, is in wavy locks, and the beard divided. Part only of the figure of the Father appears—the right hand and sleeved arm. Above the upper limb of the cross are portions of large sweeping feathers, as of a wing. Below, on the right, are seen the tips of overlapping feathers. The colouring is in pale shades of amber and maroon; the former tinting the loin cloth, feathers, and head; the latter the outlines and the ornamental band which loops up the mantle of the Father. This piece of glass is said to have come from an ancient chancel window in this church.

Nestling among trees under the lee of the high western downs lies the little church of *Preston*, near Brighton. Comprising nave, chancel, and small low tower, it is remarkable as having its windows all Early English lancets, three in the north and south walls both of chancel and nave, the east end being lighted by a triplet under one hood. There is a piscina in the south wall of the nave at its eastern part indicating a former altar of some sacred or sainted person. The chancel piscina has a trefoiled head and two drains. There is a noticeable point about this piscina in the fact that the moulding of the edge of its floor is of a typically Norman character, while the trefoiled head and its mouldings are of the Early English period in its later style. Actually contiguous on its western side is the first of three sedilia, its similar hood moulding being on the same level, while the hoods of the two

western are, as usual, on descending levels, as are their seats. The ancient font is of basin shape, on a rude stone cylinder, standing on a circular base like a mill-stone. The tower, little higher than the ridge of the nave, has two Early English windows in its western wall. Its arch and sub-arch are pointed with hollow chamfers. But the chief interest of this little church consists in



Painting on north wall of Preston Church, Sussex
in Henricus Logge's art. 1901

Fig. 4.

the mural paintings, discovered on its walls about sixty years ago. The Martyrdom of Becket is depicted on the east wall of the nave and chancel arch; St. Margaret and St. Katherine; an ecclesiastic and a female figure; St. Michael; and Thomas Didymus. On the north wall of the nave is the Last Supper; the Nativity (the middle and main subject); and below, the three Kings "dona ferentes" (fig. 4). These paintings are more complete and in better

preservation than most examples of such interesting remains. Their original tints have doubtless faded, for now they show dark outlines, and a dull red-brown colour in such parts as are filled in. They are probably contemporary with the Early English windows of early thirteenth century date.

High upon the hilly land, once the confine of the sea, that looks out over the flat tract of country in which the ancient town of Rye stands silent and solitary, is the little village of *Playden*. Its church (dedicated to St. Thomas) points upwards with the shingled spire that crowns its central tower.

It is an ancient structure, presenting features attributable to its Norman origin, which confirm Domesday's mention of it. Possibly it is a successor to a previous Saxon church, for Playden was one of the Confessor's manors, and as the possession of so religious a ruler, in all probability was endowed by him with chapel or church.

To-day the edifice consists of chancel, nave, with the tower between the two, and north and south aisles. It is in the arcades between the nave and aisles that the Norman features of the church are chiefly seen, the three easternmost arches being round-headed, the pointed arch to the west on each side representing an extension of the building in the Early English period. The Norman window at the west end of the north aisle is doubtless a re-insertion, having been preserved at the time of the enlargement of the church after the pulling down of the west wall of the nave and the north aisle, in one of which it was an original feature. Both the north and south doors are also of the Norman period. The clerestory is lighted by four circular windows, two on each side. The four tower arches are pointed, of Early English character, and probably part of the thirteenth century re-edification and enlargement which effected the changes at the other end of the church to which we have alluded. The chancel east window is of the Perpendicular style (two-thirds blocked with an erection of upholstery), and its north and south windows are of the same character, as are also those of the south aisle and the west end, with the exception of the ancient round-headed one already mentioned. North and south of the tower, where the transepts would be in a cruciform church, are the east ends of the aisles, chapels as they might be called were they of sufficient size or interest. That on the north is the vestry, the arch between it and the tower having a carved wooden screen of Gothic tracery (fig. 5). From the large

size and heavy character of the top mouldings, I should imagine it was once the rood screen, standing between the nave and chancel. Its tracery is in the Decorated style, and is apparently of local manufacture, being neither well-drawn nor carved.

On the east side of the valley of the Ouse lies, in its little "den" or combe, once a creek of the main estuary, the village of *Denton*, hardly larger than a hamlet. With the high downs closely surrounding and trees embowering it, when the sun shines bright upon the old grey flint walls and the red-tiled roofs of its

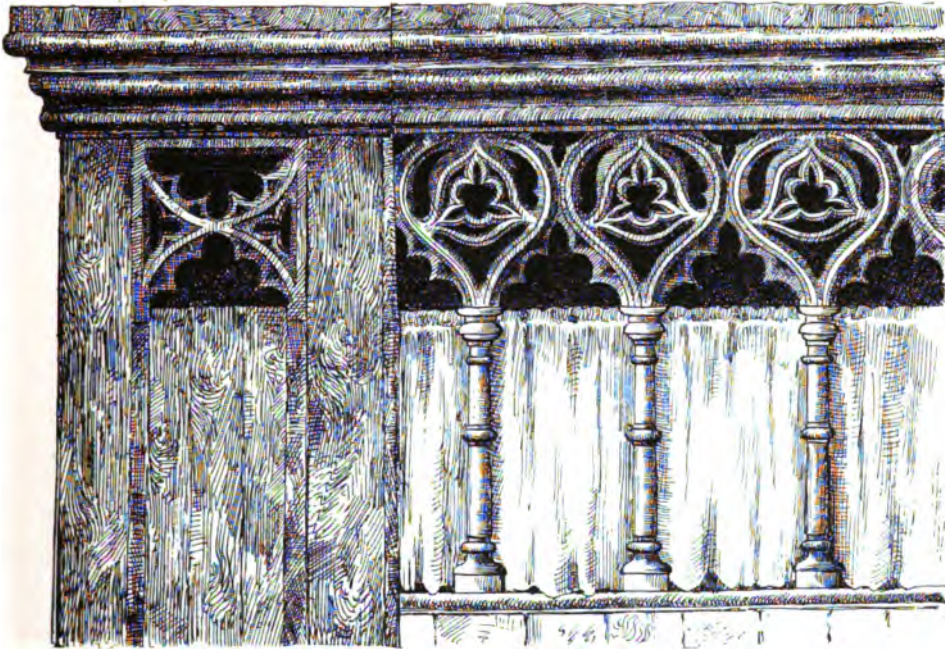


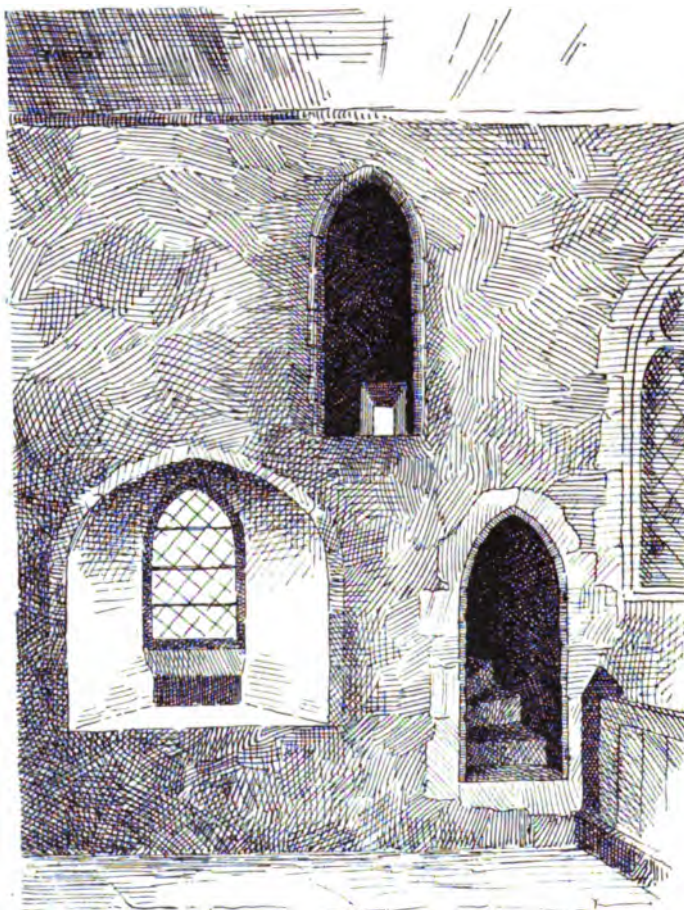
Fig. 5.—Screen in Playden Church, Sussex.

cottages, farm-house, and barns, it looks a pleasant and primitive little place.

Although an ancient habitation and a name, neither the village nor its church are mentioned in Domesday, but an earlier record of its name occurs in a Saxon document which tells of a dispute, in the year 801, between Coenulph the Mercian King, and Wethunus, Bishop of Selsea, the king claiming Denton on behalf of the monastery of Baedyngham from the bishop, who held it as an appanage to his see.

The church stands on the slope on the north side of the "den,"

and is a most unpretentious edifice. Nevertheless, it has several features of antiquity and interest, albeit historian Horsfield says "it contains nothing worthy of notice if we except the font." There is much virtue in that "if." The building consists of nave and chancel in a continuous undivided line, with a small bell turret



Denton Church

stairway to Rood loft; & 'leper window.'

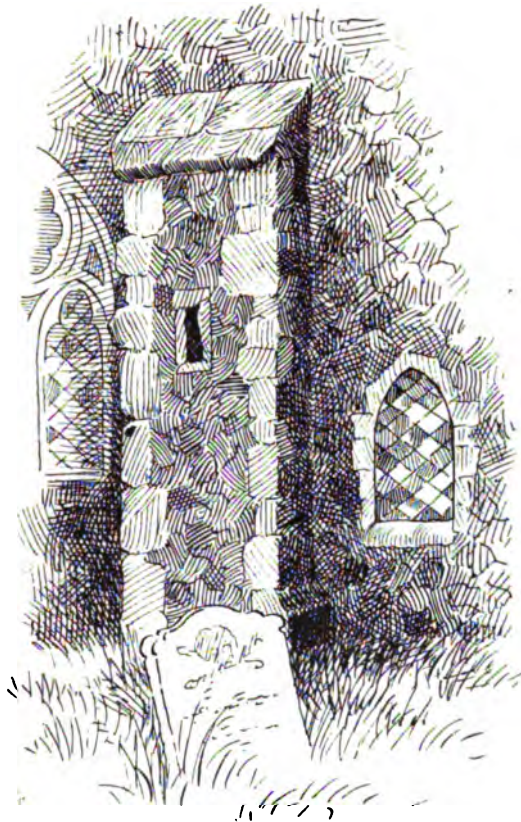
W Henric Legge

Fig. 6.

at the west end. Anciently a rood and rood-loft, with doubtless a screen below, effected the usual, and in the Roman Church essential, division between clerical and lay portions of the edifice.

It is lighted by a variety of windows, a Decorated one at the east end, and in the west portion of the south wall, which has in

addition a very good specimen of a low side-window ; while in the north wall are a Decorated and an Early English light. The entrance to the church is on the south side ; the north door, as so usually the case, is blocked up. On the north side of the chancel is a low plain fourteenth century nameless "founders tomb," so called. In the south wall is a piscina under a pedimented and



v side-window & Windowed buttress
W Henneage Legge . Denton Church

Fig. 7.

pinnacled canopy. Near it is a sedile under an ogee crocketed head, with slender round nook-shafts at the sides.

In the south wall is a very interesting feature of the church, namely, the doorway and staircase in the body of the wall which once led up to the rood-loft (fig. 6). This stairway is lighted by a small glazed opening in a buttress, which serves at once as a support to the wall and as an addition to its thickness in order to

accommodate the staircase (fig. 7). The staples of the door still remain *in situ*. At the west end of the church stands a curious ancient font, of Early Norman, if not of Saxon, date. It is shaped somewhat like a barrel, broad and low. Around the upper part of it is a band of pellets; below this is a space covered with interlacing bands, while beneath is a band of double cable or plait (see p. 1). Farther west, in the floor, lies an ancient sepulchral slab, whose nearly worn-out inscription in Lombardic lettering reads, "Hic jacet Willelmus de irby Millio CCCLXVIII" (1368). It formerly lay at the other end of the church, where it was at least free from the attrition of the bell-ringers' feet.

On the very margin of the marsh, or saline swamp as it must then have been, arose ages ago the hamlet of *Tarring* called *Neville* to distinguish it from another Tarring in the west of Sussex,



Medallion on old bell at Tarring Neville.

W Henneage Legge

Fig. 8.



Fig. 9.

Medallion on Old Bell at Tarring Neville.

where Becket once abode, and figs so flourish, descendants of those he planted. Rather treeless and void of the verdure of hedgerows, the little village lies at the foot of the well-cultivated downs, open to every wind that blows and every gleam of sunshine, from the rising of the sun unto the going down of the same. Its tiny church is the only building of interest in it, but a more unpretentious edifice could hardly be imagined. It consists of chancel and nave, a small south aisle, and a squat square tower, which contrasts strongly with the round tower and pointed octagonal spire of Piddinghoe, standing on its "hoe" or heel of land, pushed out into the valley across the opposite side of the river which flows between the two villages. This church is mainly Early English in style, the chancel arch being of that date. On the east side of this arch, at its spring, may be seen the mortices which once received the rood-beam. In the north wall of this chancel are two Early English windows,

of lancet form, paired ; and one single, in the same style. On the south side a similar arrangement exists, the most western of these lights having probably been a low side-window. In this wall is the piscina ; in that opposite is the aumbry, a rectangular opening extending through the whole thickness of the wall, a grating covering its external opening. Between the nave and the aisle are two massive cylindrical piers without abaci, from which arise two pointed arches. At the east end of the aisle is a Perpendicular window, under which stands the church chest, an antique coffer, heavily clamped with iron. Near by, in the south wall, is a blocked Early English window, invisible outside, so overcast is the wall with stucco, which very probably effectually hides other ancient features of the church. Near the south door is the polygonal font, engaged to the wall ; a somewhat unusual arrangement. The tower, at the west end, is crowned by a low pyramidal roof. No stairway leads into the belfry wherein hangs its ancient solitary bell. This is of pre-Reformation date and has the intricate monogram of its founder, John Tonne, and a medallion of the Crucifixion (figs. 8 and 9), and various "stops." By means of a ladder, taken from a neighbouring farm-yard, I effected an entry into the belfry and took a cast of the medallion, from which the accompanying drawing is made of this most interesting feature of the church fabric or furniture ; a feature, too, of a by-no-means frequent occurrence.

Such a list of the relics of antiquity as these to which attention has been thus drawn might be extended to a long catalogue. These are taken from but a small corner of a county, and represent but a portion even of that, and yet they are not without some interest for us to-day, both for their intrinsic qualities, and also as bringing to our knowledge or recollection times long passed away.

W. HENEAGE LEGGE.

Money Boxes and Thrift Boxes, CONSIDERED IN REFERENCE TO THE ORIGIN AND EVOLUTION OF BANKING.

THE child's money box of the present day does not appeal to the imagination of the antiquary very strongly. Its serious "occupation" has practically gone, thanks to the Post Office Savings Bank; the materials of which it is composed have largely changed, and for the worse; its form and design, formerly so significant, have now become meaningless and often ridiculous. In short, the modern money box is only interesting as a survival of its important ancestor, as a typical illustration of the theory of devolution, and as a mere item in the host of modern rubbish turned out by the cheap manufacturing firms of Germany and America.

At one time money boxes occupied a high position in the early growth of our commercial and financial development, and I am inclined to think that the money box was, in fact, the earliest idea of a *Bank*, properly so called; and it is in connection with this view of the subject that this short paper has been written.

Previous papers have, so far as I have been able to ascertain, dealt with money boxes only from an archæological point of view, or as interesting instances of the various forms of pottery of different makers and periods, the old money boxes being usually made of some kind of pottery or china-ware, glazed or otherwise, as we shall briefly notice.

Now, first of all, What is a money box, and what is the reason of its existence?

Briefly, it is a receptacle of a capacity ranging usually from one-fourth of a pint to, say, a quart; of various forms and designs, and made, as already stated, of some sort of earthenware. The only opening to this receptacle was a slot capable of the passing of the current small coinage of the country to which the money box belonged. This is an interesting point, for I find that whereas

modern English and French money boxes are made to admit the pennies of those countries, the German boxes will only admit the small nickel pieces of Germany, and will not admit the English or French penny.

The coins being deposited in the money box could not be withdrawn without breaking the box (although, I believe, the modern boy has discovered a way of abstracting the necessary coin by means of the blade of a pocket knife). This, however, is a recent discovery.

I have mentioned this because I think that here we have a very important reason for the existence of the money box and the instinct of thrift which brought it into existence.



a Fig. 1. b
(a) Money Box. Roman type. (Lucerne.)
(b) A Roman Money Box. Slot below. (Suffolk.)

The motive, I consider, was this : that it prompted the saving, or putting on one side, of small sums and small coins, and at the same time placed a check upon the taking out of such small sums.

The box was broken, and therefore destroyed, in order to obtain the contents. Man is naturally opposed to destroying his own property, and would doubtless hesitate and think the matter over, with the result that, in most cases, he would decide that after all he would try and do without the money he wanted until the box was quite full. This salutary check upon the depositor of the money would naturally encourage thrift, and benefit the man eventually.

I will here anticipate my subject by comparing the principle

of the money box with the rules of savings banks. In the case of the latter, money can be deposited in small sums at any time, but notice is required to withdraw the same. In other words, the depositor is bound by law to have time to think it over, which often results in converting rash thoughts of extravagance into those of carefulness and of a provident character.

In short, this provision of the Savings Bank Act would appear to have been suggested by the same idea which prompted the construction of the money box.

Let us now glance at the early history of what has resulted in our present financial system.

I think it is generally admitted that the Romans were practically



Fig. 2.—Money Boxes in form of Heads. Glazed Ware. (Glasgow.)

the inventors of banking and money-changing. About 264 to 250 B.C. we read of the *Argentarii*, or money-changers, with their tables, trays, and bags, the latter inscribed with the amounts contained therein. These money-changers correspond to the Lombards and the Florentine financiers in some respects, also to those occupants of the Temple whose tables were overthrown by Christ, as recorded in the New Testament.

An interesting feature about these men is that they appear to have been authorised by the State, and when any one of them failed to continue his business, the bench or "Banco" upon which he transacted his business (our word bank; the bank's counter is the modern "banco" or bench) was broken, *i.e.*, ruptus! Hence our modern word bankrupt.

Of course, no one would transact business with a man whose "banco" or bench was broken.

About 86 B.C. forgery became prevalent in Rome, and the State interfered. We find a modern instance of this in the State taking



a (Suffolk).

b (Lucerne).

Fig. 3.—Pig Money Boxes of Glazed Ware.

up the Savings Bank question in 1817, and of the Post Office Savings Bank Act of 1861.

It is somewhat curious to find that, although money-changing



a

b

Fig. 4.—Money Boxes of Glazed Ware. Pig and Fish. (St. Malo.)

is so old, it did not become associated with banking for a long time. Previous to 1640, money and valuables, in this country, were deposited for safe custody in the Tower of London or at the Mint, but from that date banking really began.

It is significant, too, that these early banks were really savings banks, though not for the small savings of the poor and thrifty !

The old banking houses of Amsterdam and Hamburg were merely safe deposit banks, where charges were made for such custody, and where also no claim for the deposit was sometimes ever made by the owner. Such unclaimed wealth—corresponding to the unclaimed deposits of modern banks—resulted in great fortunes to these old bankers.

We may, I venture to think, conclude that these early banks were for the wealth of the rich, and that the money box was the primitive savings bank of the thrifty poor.

We may now briefly examine the etymology of this word money-



Fig. 5.—House Money Boxes of China. Eighteenth Century.

box (and thrift-box), and we find that the Italian word *boccia*, a bud, signifies that which is closed, and that the Saxon *bogan* means to bend.

Now to box is to fight with closed hands, and boxing time at Christmas was originally a time of hand-gripping, which has become degraded into "tipping," so that now a Christmas box is a money gift and not, as it once was, a hearty shaking of hands.

On the other hand, these money boxes were also used for collecting money for enjoying a good time at Christmas, and these, again, were called Christmas boxes.

In "Sally in our Alley" we read :—

"When Christmas comes about again,
Oh ! then I shall have money ;
I'll hoard it up, and box and all,
I'll give it to my honey."

And in Swift's *Journal to Stella*, December 24th, 1711 :—

"I gave Patrick half-a-crown for his Christmas box, on condition he would be good, and he came home drunk at midnight."

It is also recorded that Christmas boxes were placed in the halls of old mansions to receive contributions for the servants.

As regards the origin and antiquity of the money box, and what suggested it as a receptacle for coins, practically nothing is known very definitely, and probably never will be. One thing is certain ; no money boxes existed in countries before the adoption of a coin currency, and, as the Lydians are said to have been the first to use coins, they *may* have been the first to use money



a

Fig. 6.

b

(a) Snail Money Box. Glazed Ware. (Lucerne.)

(b) Pecten Shell Money Box. Glazed Ware. (Lucerne.)

boxes. So far as we are aware, the oldest money boxes are Roman, and they have been described. Among others, old John Aubrey, the Wiltshire antiquary, writing about A.D. 1650, describes a find of Roman coins :—

"Among the rest was a earthen pot of the colour of a crucible, and of the shape of a prentice's Christmas box, with a slit in it, containing about a quart, which was near full of money."

Such Roman boxes of coins have been recorded from many localities, and a description exists of a money box of the Roman period, in the Cairo Museum, in the form of a serpent having a slit which corresponds in size to the small-value Roman coin of the period to which it belongs.

Whether these very old money boxes were used as primitive banks, or whether they were used to place money in for a feast or festival, as in the case of our own early Christmas boxes, it is difficult to say, but in either case the method was the same, and we



Fig. 7.

Money Boxes made to resemble rolled pieces of Granite and Limestone. (Zurich.)

may take it as proved that these Roman money boxes were the types from which all subsequent money boxes have been evolved, and this leads us to a most interesting part of our subject, namely, the significance of the forms and designs of money boxes.



Fig. 8.

Modern Money Boxes. Cast in Metal. With lock and key. ("Made in Germany.")

According to Professor Ridgeway, upon the origin of currency, the earliest types of coins indicated the object or its value, or, as Aristotle states, "The stamp was put on the coin as an indication of value."

In other words, the coin became a symbol of the standard of

value, whether an ox or a tunny fish, much in the same way as our modern silver coinage is merely a token of value and not of real standard value in itself.



Fig. 9.—Japanese Puzzle Money Boxes of Wood. Inlaid.

It is interesting to note that this symbolism extends also to money boxes. The principal forms and designs may be described as follows :—A human head, a pig, a house, a fish, a hen sitting,



a Fig. 10. b
(a) Dog's Head Money Box. Glazed Ware.
(b) Sitting Hen Money Box. Painted Ware.

or a hen and chickens, forms of fruit, &c., which forms symbolise luck, security, fecundity, increase, &c., and all of which apply with much aptness to money.

The early Roman money boxes were simply round and pointed at the top (fig. 1 (b)).¹ In later types this form has become a head, of course of some local hero (fig. 2). I am inclined to think that the original type was also a head—and that of Zeus—and that the breaking of this box to obtain the coins symbolised the birth of Pallas Athene from the head of Zeus, liberated by the axe of Hephæstus.

The pig type (figs. 3 and 4 (a)) is particularly interesting, and also very common. Money boxes in the shape of pigs, of slip ware,



a Fig. 11. b
(a) Bird Whistle Money Box. Brown Ware. (Belgium.)
(b) Lantern Money Box. Brown Ware. (Belgium.)

of the sixteenth century, are fairly abundant in our museums, and the type survives more than any other, and the reason is not far to seek.

In all countries where swine were “grown” as a national industry, we find that small models of the pig are regarded as a luck charm. Who has not heard of the lucky pig? Ireland is a standing proof of this idea. There the pig is essentially the rentpayer, and where do you find the symbol of the lucky pig so common? Charm pigs of all sizes, in bog oak, Connemara marble, and metal are met with everywhere. So it is in many parts of Germany, and in Norway and Sweden, but I am not

¹ Fig. 1 (a) represents a direct descendant of the Roman money box, and is a fairly common form in countries formerly occupied by the Romans.

aware that the pig charm obtains in countries where the pig was not reared as an article of food.

I think that here we have an instance of symbolism in its most significant form. The pig, being a source of wealth, the giving of a pig, by symbol, would imply the conveyance to the receiver of that luck or good fortune which would bring him wealth—to wit, real pigs.

The money box in form of a pig, of which there are numerous forms, would imply luck or wealth to the owner.

The early importance of swine may be gathered from one fact



Fig. 12.
Three-decker Money Box. Glazed Ware.
Of the "Hen and Chickens" type. (? Lancashire.)

among others, that in the laying out of the parishes of the Wealden area of Surrey as mentioned in Domesday Book, each parish was allotted a certain extent of Swine land, or forest.

In Scotland a money box of whatever shape is called a "pirly pig," and I have read a Scotch fairy tale in which a boy hunts a wild boar, and, upon spearing it, the boar breaks up and quantities of coins fall out of it.

The houses, which were a rather favourite type of money boxes of the Georgian period (fig. 5), naturally symbolised the banking

houses,¹ whilst a hen sitting (fig. 10 (b)), or a hen and chickens (fig. 12), signified fecundity or increase, as also did the various forms of fruit. The fish, which I found as a money box type in Brittany (fig. 4 (b)), may possibly be referred to the early Christian symbol, whilst the pecten shell form may be associated with the pilgrim's scallop shell—a very possible solar symbol (fig. 6 (b)).

The form fig. 6 (a) represents the mollusc *Helix pomatia*, a choice article of food since the Roman period; hence its possible selection in this direction.

In Switzerland, where I found the pecten shell money box, I also came across a pig money box decorated with the Edelweiss, an interesting illustration of the grafting of one symbol upon another (fig. 3 (b)).

At Zurich I obtained a curious example of protective mimicry in money boxes. They were made to resemble rounded pebbles of granite or limestone, and if placed with the slot downwards would not appeal to a thief as being of any value even though they might be full of money (fig. 7).

It is interesting to find the very widely spread bird whistle converted into a money box (fig. 11 (a)), and the practically unaccountable form fig. 11 (b), which represents a horn lantern (also a whistle). These are both old Belgian types.

In conclusion, we have only to refer to the meaningless forms of the paltry survivals of the money box. As already stated, the Savings Bank has taken its place, and its serious reason for existence has gone. A glance at any cheap bazaar will prove what I say better than I can say it. Upon these paltry specimens (figs. 8 and 10 (a)) of that which gave rise to our system of saving banks may well be written "Ichabod."

EDWARD LOVETT.

¹ The Japanese puzzle money boxes (fig. 9) are apparently suggested by our Georgian types.

The Neolithic Dwelling.

AMONG the various prehistoric antiquities which have recently excited so much popular interest and received so much attention from archæologists, it must be confessed that the remains of human dwellings have not occupied a conspicuous place. Remains of this character have been much neglected. The traces of them which exist to-day may appear slight, and in some quarters, perhaps, there has been an unacknowledged hesitation in accepting the evidence they furnish. They are not objects which can be placed in a museum, and so the collector can afford to ignore them. Thus it has happened that, although such remains as these are among the most important data we have for the reconstruction of the story of very early times, it is extremely difficult to find reliable information upon the subject.

In the present article the writer proposes to bring together some of the more important facts which illustrate and explain this branch of prehistoric antiquities. He does not intend to treat the subject in an exhaustive or elaborately detailed manner; before such a work can be attempted many more facts must be collected; but he hopes that the present article may serve as a convenient introduction to a study which is specially attractive to those who are really desirous of understanding the prehistoric past.

Classification.—The neolithic dwellings of England may be conveniently divided into two classes, viz.: (I.) natural rock shelters and artificial excavations in rocks or in the earth; and (II.) dwellings which were largely if not entirely of a structural character. Many examples display a combination of these characteristics, and it is not easy to draw a sharp line of differentiation, but, generally speaking, this classification may be taken to comprise (1) those dwellings in which natural shelter is most largely utilised, and (2) those in which artificial construction predominates. The different forms exhibit an extremely interesting series of developments of the builder's art, but it may be doubted

whether the various stages can be considered to represent definite, regular, or successive periods of time. Nevertheless, the classification suggested above will be found convenient in describing the various dwellings to be dealt with.

I.—ROCK SHELTERS AND EXCAVATED CHAMBERS.

The fissured and weathered rocks on the south-east side of Castle Hill, Hastings, Sussex, are good examples of natural shelters which have been used as human dwellings for a very long period (fig. 1). Judging from the remains of implements, bones, shells, &c., discovered buried in sand in the crevices and on the ledges



Fig. 1.—Rock Shelters, Castle Hill, Hastings, Sussex.

of rock at this place from the year 1878¹ down to the present time, it is obvious that this was an inhabited site from neolithic to post-Roman times. That the natural shelter of these rock-fissures was augmented by some kind of artificial roofing, &c., can hardly be doubted by anyone who examines the site, but no traces of such additions remain, nor could they be expected to be found in a rock which weathers with such rapidity as this. All the evidence which proves that these rocks were used as sites of human residence has been found in the sandy soil, and one can only speculate as to how they may have been adapted and modified to serve as shelters for man.

¹ First found by Mr. R. Garraway Rice, F.S.A.

The rock shelters at Oldbury, Ightham, however, which are situated in the centre of a district remarkable for its prehistoric antiquities, are of particular interest from the fact that there is in connection with them a roughly hewn chamber cut in the rock and approached by a low, small entrance. In the accompanying illustration (fig. 2) the rock shelter is shown, whilst the entrance to the excavated chamber is partially covered by the figure of Mr. Benjamin Harrison, a worker whose long-continued researches in and around his native village have been attended with interesting and valuable results. Apart from the so-called "eolithic implements"



Fig. 2.—Rock Shelters, Oldbury, Ightham, Kent.

about which opinions differ, Mr. Harrison, who has been a most industrious and patient collector of palæolithic and neolithic implements of undoubted authenticity, has found near this rock shelter numerous evidences of the neolithic as well as the palæolithic period. The chamber, which measures 6 ft. 6 ins. by about 6 ft. and is about 4 ft. high, has apparently been formed by removing part of the sandstone at a place where it is less hard than usual. From the top of the entrance a horizontal fissure has developed by the more rapid weathering of the softer stone, but the rock immediately above is very hard. Another stratum

of soft stone extends from the level of the chamber floor in a practically parallel direction to that already described, and it is certain that these two soft strata greatly facilitated the work of excavating the chamber. The shape of the chamber is irregular, but roughly approaches a cubical form. Its walls have been rendered more or less smooth, and its angular projections have been modified; and, although the space is distinctly limited, there is sufficient room for two persons to find shelter within it, and, indeed, it is still used by tramps as an occasional place for passing the night.

In districts where neolithic implements abound, and where rocks suitable for shelters do not occur, it may be inferred that human dwellings were constructed of such materials as were available and by means of such tools as were then in existence. Under these conditions we find that, in addition to the regular surface huts, which are about to be dealt with in the next section, advantage was taken of such steep hillsides as would form shelters from the cold winds of the north and east by constructing the dwellings in the most convenient, most sheltered, and most completely drained places. Several such hut floors, usually occurring in pairs and associated with flint chips and flakes, and other indications of a more or less settled neolithic population, have been observed at Croham Hurst, near Croydon. Indeed, the chief, if not the entire, evidence for the neolithic age of the hut floors rests upon the associated flint work, and although the present writer has cut sections through several examples of hut floors at this place, no other actual or positive proof of their neolithic age was found. At the same time, it is only fair to say that no evidence was discovered which pointed to a later date; and, judging from floors of indubitable neolithic age in neighbouring districts, and from points of similarity in size, shape, and arrangement, it seems extremely probable that they mark the sites of neolithic dwellings. If so, they furnish a very interesting parallel to the partly natural and partly artificial shelters at Oldbury Camp.

II.—HUTS AND ROOFED STRUCTURES.

The floors of regular neolithic huts were usually circular or approximately so, but sometimes they were oval. As they exist to-day they may be described generally as circular, dish-like depressions, often furnished with a low central mound and with a break or flattened space in the annular earthen mound by which they were enclosed. On ground which has never been subjected to the levelling influences of agriculture there are many hut floors still

remaining, and when once their form is understood it is quite easy to identify them, although the depressions and encircling mounds are far too slight, generally speaking, to be capable of being photographically recorded. The general structure of the surface hut may be best understood, perhaps, by means of theoretical or conjectural diagrams. In fig. 3 an attempt has been made to illustrate, by means of a section through a typical Hayes Common hut, the probable method of the construction of the roof, the origin of the central mound, and the purpose of the encircling mound. The tree there shown is supposed to have been uprooted elsewhere and only temporarily placed in the centre of the floor, because the pebbly beds at Hayes Common are too dry and poor to support trees of large size. There can be no doubt that the dry character of this site, and also the proximity of a stream of water, were two circum-

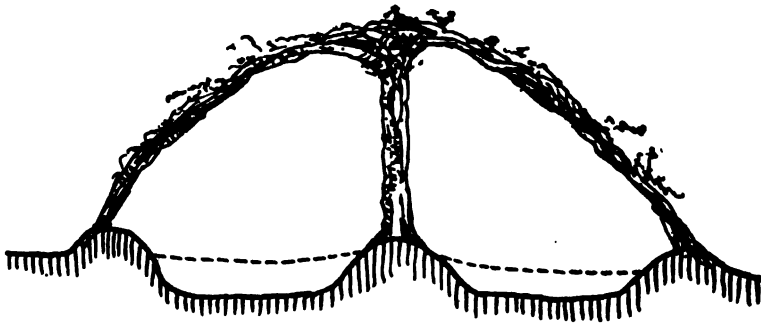


Fig. 3.—Diagram showing probable form of one of the Huts at Hayes Common, Kent. Diameter, about 15 ft.

stances which induced the neolithic people to make their dwellings in this neighbourhood, and other similar dry, open, and pleasant situations in Kent and Surrey. The encircling mound of earth was doubtless intended to keep out the rain which fell on and around the hut. The dotted line in the figure shows the position of the present surface of the ground. The floor of the hut was originally cut about 1 ft. 6 ins. or 2 ft. below the surface in order, apparently, that the removed earth might be employed in making a kind of low wall or bank of earth round the dwelling for the purpose just stated. In the case of the smaller huts of a diameter of 10 ft. or less, the lowering of the floor level would have the special additional advantage of increasing the head-room and capacity of the hut.

In very dry, sandy soils we find evidences of dwellings of deeper type justifying the term "pit-dwelling," which is often inaccurately

applied to hut floors on the surface of the ground. In figs. 4 and 5 a section and suggested reconstruction are shown of one of the numerous examples of this kind of dwelling still remaining at Rose Wood, Ightham, Kent. There is one very perfect example of this type at West Wickham Common. These dwellings so deep in the ground could have been constructed only in very dry soil,

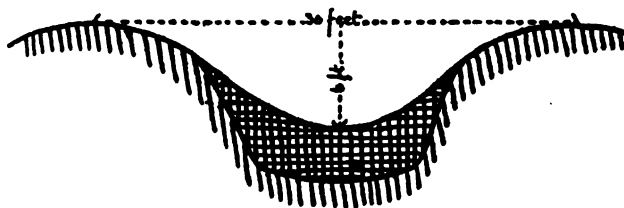


Fig. 4.—Section of "Pit-dwelling" at Rose Wood, Ightham, Kent.

but they would offer the advantages of warmth and shelter during the winter, and if the slightly convex roof shown in the illustration was the form of covering actually employed, they would have the further advantage of being almost invisible at a little distance away.

When neolithic dwellings were constructed in a soil which was not sufficiently dry, elaborate means were taken to ensure

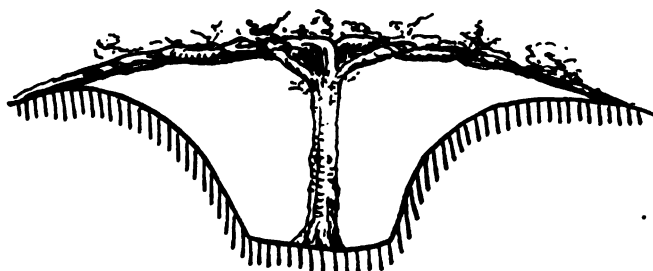


Fig. 5.—Suggested reconstruction of "Pit-dwelling" at Rose Wood, Ightham, Kent.

sufficient drainage. An interesting example of this, constructed in a bed of clay at Eggardun, Dorset, in reference to which Dr. H. Colley March, F.S.A.,¹ writes :—" Had the pit been excavated in a bed of chalk, and rain that got in through the roof of rushes or boughs would have sunk away. But dug as it was in the stiff clay that capped the hill, water would quickly have 'ponded.' The loose aggregate of coarse flint was a perfect provision for drainage,

¹ *Proceedings of the Society of Antiquaries of London*, 2nd series, vol. xviii., pp. 259-260.

by which the carpet of heather or bracken was kept dry." The accompanying diagram (fig. 6) indicates the position of this bed of flints in the floor of the dwelling.

The construction of the roof is a subject upon which we possess very little, if any, direct evidence. Judging from the deposit of earth overlying the original hut floors, it might be inferred that over the wooden covering made of interlaced boughs, &c., there was a thin covering of earth, but the obvious objections to this method are many. In the first place, it would be impossible or very difficult to keep an earthen covering all over the hut unless the framework of boughs were first thatched, and if the roof were carefully thatched such an external earthen covering would seem to be unnecessary. Another difficulty arises from the great weight of even a thin stratum of earth, or even of turfs, as has been

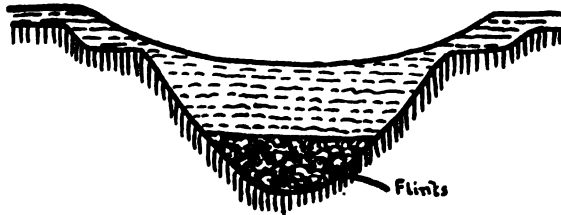


Fig. 6.—Section of "Pit-dwelling" at Eggardun, Dorset.

(A Sketch from the figure given by Dr. Colley March, F.S.A.)

suggested by a recent writer,¹ and the impossibility of supporting it without a fairly substantial framework of timber.

Without any intention of assuming a dogmatic attitude in reference to this question, especially as the chances of settling it by direct evidence are somewhat remote, I am bound to say I see no reason to think that the neolithic dwelling of the kind which once existed at Hayes ever had a covering of turfs. Roofs formed of branches of trees, thatched with heather or even grass, seem by far the most probable species of covering which would be employed by neolithic man. One might suppose that the top of the roof would be still further protected by skins of animals or rough matting.

The absence of traces of fires within the limits of the huts is noteworthy, and suggests that the structure was of such an inflammable character that it was necessary to keep the fire away from the hut.

It is somewhat remarkable that so few traces of man's handiwork are found on the floors of these ancient dwellings. So far as the present

¹ Dr. B. C. A. Windle, *Remains of the Prehistoric Age in England*, p. 258.

writer's researches at Hayes Common and other places show, the only objects found have been flint implements, mainly in the form of flakes, together with waste chips and cores of flint. All the flint employed at Hayes Common has been of excellent quality, and such as could have been procured from the chalk which is exposed on the side of the valley lying to the south of the common. It may be inferred that any other implements that were left on the hut floors by neolithic man were made of perishable materials, such as horn, bone, or wood, and so no trace of them has survived. In many of the hut floors the writer found a group of about a dozen

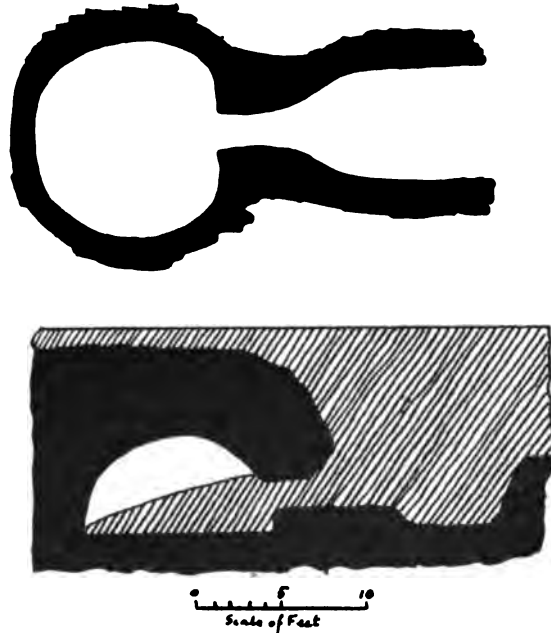


Fig. 7.—Plan and Section of one of the Chambers at Waddon, Surrey.
(Black indicates unmoved sand : shading indicates moved sand.)

of the largest pebbles which are found in the pebble-beds at Hayes. These were probably intended to be used as hammers perhaps for breaking up bones for the sake of the marrow. None of these large stones bore traces of fire.

SUGGESTED RECONSTRUCTION OF DWELLINGS.

It is felt that some reasons ought to be given in support of the suggested reconstructions of the dwellings as indicated above. Although, generally speaking, they may be described as plausible, they could not, without additional and corroborative evidence, be considered conclusive. As a matter of fact, the reconstructions

indicated in these diagrams were worked out by the present writer, after careful study, some years ago, but it was not until the year 1902 that evidence of an entirely confirmatory character was available. In that year, however, three extremely important and interesting bee-hive shaped chambers, excavated several feet under ground in a bed of hard sand, were discovered at Waddon, near Croydon (fig. 7). A careful and thorough examination of these chambers tended to show that they were of the neolithic age, and constructed primarily for sepulchral purposes, although they had been used subsequently as dwellings. As far as the present subject is concerned, however, the most important fact discovered was that the



Fig. 8.—Entrance to one of the Waddon Chambers, seen from the inside of the Chamber.

size and shape of their floors, together with the small entrance doorway, were exactly identical with those of the neolithic huts found on the surface of the ground. They may be taken, therefore, as copies of the actual dwelling houses then in vogue. The idea of making the house for the dead practically of the same shape as the house for the living seems to have been universal in ancient times, and in the bee-hive shaped roofs of the Waddon chambers, cut in the hard sand, we see a durable copy of the ordinary hut built on the surface of the ground, with its covering of interlaced boughs, benders, and basket-work, and in the small opening (fig. 8) by which the underground chamber was entered

from the lateral passage we see probably an exact imitation of the doorway of a neolithic habitation. This, judging from those of the sepulchral chambers, was oval in form so as to allow of the easy passage of a human body in or out of the hut, but with no superfluous space for unwelcome draughts or excessive ventilation.

Associated with the surface hut floors of the character already described are small circular depressions 4 ft., or even less, in diameter, and without any definite enclosing mound. Indeed, it is pretty certain that the earth removed in making the pit was scattered over the surrounding surface, and not carefully arranged round the edge of the pit as in the case of the floors of huts or dwellings.

An examination of the deposits which cover the bottoms of these depressions is sufficient to show unmistakably that they are hearths upon which extensive and long-continued fires have been kept burn-

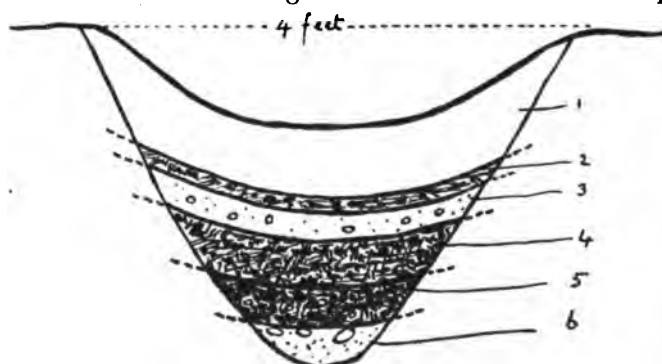


Fig. 9.—Section cut through one of the Cooking Hearths at Hayes Common.

ing. Successive layers of black earth, containing fragments of charred wood and stones reddened by fire point, perhaps, to separate periods of activity (see fig. 9).

Many of the hut circles at Hayes Common, which, as a general rule, do not contain evidences of a fire, have a cooking hearth within an easy distance from them. Fig. 10 shows a group of such floors and cooking hearths. The probability is that the materials of which the hut roof was constructed were of an inflammable nature, and therefore the fire had to be made at some little distance from it. The Stone Age fire in some parts of the country, such for example as at Prah Sands, Cornwall,¹ was apparently made by first putting some large stones near together and placing branches of wood over them, the purpose of the stones being to keep the fuel away from the ground and so allow the air ready access to it.

¹ *Quarterly Journal of the Geological Society*, vol. lx., pp. 106-110.

At Hayes Common, where many excellent examples of cooking hearths remain, the simplest method of accomplishing this was by making a cavity in the ground about 3 ft. or 4 ft. in diameter, and by placing across it the boughs of wood which were to serve as fuel. Judging from the evidences which remain, large boughs were used for this purpose, and the firing was continued for a sufficiently long period to make the ground very hot, so that the entire body of an animal, such as a sheep, pig, or small deer, might be cooked by being first covered with clay and then buried amongst the hot stones and embers (see fig. 11). This primitive method of cookery, which is still employed by some savage tribes, and was, until lately, in use for cooking hedgehogs in country districts in

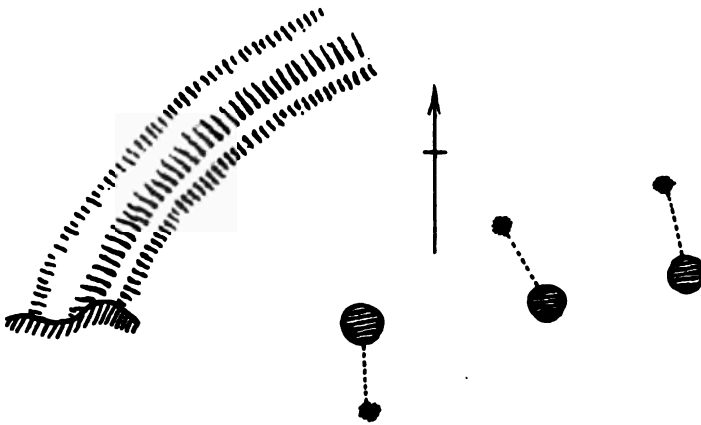


Fig. 10.—Plan of group of Hut Floors and associated Cooking Hearths,
Hayes Common.

England, is said to afford the most effectual means of thorough cooking and of retaining the juices and flavour of animal food.

SITUATION OF THE NEOLITHIC DWELLING.

A good deal of confusion has been caused in the popular mind upon this point by several fanciful and entirely erroneous statements which have appeared in print. It has again and again been said that the neolithic people were "hill-folk," inhabiting high ground, and in many ways analagous to the hill tribes of India. Now, that there are evidences of neolithic man on some of the high grounds of England, such as the North and South Downs of Kent, Surrey, Sussex, Dorset, &c., is a well-known fact ; but to infer from this that the neolithic people of England were entirely or largely hill-dwellers is, in the opinion of the present writer, unwarrantable,

and certainly not supported by the archæological evidence. Common-sense points to the river banks and the sea-shore as the natural homes of men who possessed only an elementary system of husbandry, and who, in consequence, were largely dependent upon natural sources of food supply. Moreover, water was a requisite essential to a tribe and its cattle, and at a period when well-boring was unknown and dew-ponds (if then in existence) furnished only a small and precarious supply of water, it seems unlikely that man would make his dwelling permanently or frequently on the bare, bleak hills, away from sources of food, drink, and fuel.

The chief groups of neolithic dwellings, such as those at Hayes and Oldbury Camp, for example, seem generally to have been placed in the neighbourhood of springs or streams; but, as has been



Fig. 11.—A Cooking Hearth with Fire-brands and Heated Stones.

already mentioned, the chief considerations in selecting a place for a neolithic dwelling were clearly dryness of soil and shelter from inclement weather. In the case of small settlements away from natural springs, it was perhaps the custom to bring water by means of skin water-bags, and to preserve such as might be secured in rain-water dishes or ponds.

CONCLUSION.

It is clear that the neolithic dwelling, in England, at any rate, was generally circular, or approximately circular in plan, and bee-hive shaped in elevation. Possibly in some cases the elevation may have been conical or pyramidal, like the modern charcoal burners' huts, but the evidence of the Waddon chambers goes to show that it was of bee-hive form, arising from the use of bent boughs rather than poles.

It may be presumed that the plan of the neolithic dwelling had this characteristically circular plan and bee-hive-like elevation, and that when the age of metal arrived, bringing sharp-edged and tough tools with which it was possible to split, shape, and hew timbers, the buildings began to assume the forms of square plan and angular gabled elevation, of which we have familiar survivals at the present time in the timber-framed cottages still found in rural districts of England and in the brick erections which have succeeded them.

Whilst the evidence upon which these conclusions are based may be considered incomplete, it is to be hoped that it will be found sound as far as it goes, and we look forward with some confidence to the time when it will be amplified and complete. This article, therefore, must be regarded as an endeavour to discover truth rather than a positive or dogmatic assertion of individual opinion.

GEORGE CLINCH.



Medallic Portraits of Christ in the Sixteenth Century.

II.

THE bust of Christ by Rossi, which we have described in the first part of this discussion,¹ cannot in any sense be regarded as an original creation. It is merely a poor modification of the XPS · REX type, from which, as we have seen, the Hebrew medal is also descended. The work, which is hard and uninteresting, does not excel, and is often surpassed by, that of numerous other medals produced, especially at the Papal Mint, from about the middle of the fifteenth century onwards.

I describe here a certain number of these later medals. It would, doubtless, be easy to add to them.

(1) Bust of Christ l., as on the XPS · REX medals, but with circular halo at back of head. Around, inscr., IESVS · NAZARENVS · REX · IVDEORVM.

Rev.—Calvary ; in the centre, Christ on the cross, above which are the sun and moon ; to l., the Virgin ; to r., St. John with hands clasped looking up. Around, Hebrew inscr., “Jesus of Nazareth, King of the Jews.”

British Museum (fig. 1). Bronze gilt, cast, 44 mm.

(2) Bust of Christ l., draped, with long soft hair and beard ; around, inscr., EGO SVM VIA VERITAS ET VITA.²

Rev.—Calvary ; in the centre, Christ on the cross between two thieves ; in the background, numerous horsemen ; in the foreground, on the left, the fainting Virgin with the Maries and St. John ; on the right, group casting lots.

Bronze, cast.

Brera, 89 mm. Armand, ii., p. 7, No. 2.

Uffizi, 88 mm. Supino, p. 191, No. 608.

British Museum, 74 mm. (fig. 2). Keary, Nos. 278, 279.

[In our illustration, the obverse is given from Keary, No. 278, the reverse from Keary, No. 279, which is a lead cast of the reverse only.]

¹ Vol. x., p. 268.

² St. John xiv. 6.

This, after the XPS · REX medal, is undoubtedly the finest of all the sixteenth century medals of Christ. In the treatment of the profile and hair, and in the drapery, the artist shows an originality



Fig. 1.—Medal in the British Museum.

which places him considerably above the ordinary level of copyists. The medal has been attributed to Leone Leoni, on grounds of style,



Fig. 2.—Medal in the British Museum attributed to Leone Leoni.

and also for the reason that the Crucifixion of the reverse is found associated with a medal of Cardinal Granvelle (of whom he made numerous medals). Leone Leoni (1509-1590) was employed at

the Papal Mint in Rome from 1537-1540; in 1541 he made his well-known medal of Andrea Doria, and from this time until his death in 1590 he was for the most part employed at Milan, although he made numerous journeys to Venice, Parma, Rome, and even out of Italy. Unfortunately, the attribution to him of this medal cannot by any means be regarded as certain.

The head appears on a medallion worn by Clement VII. (1523-1534) on a bust belonging to Mrs. Wilkinson (exhibited in the



Fig. 3.—Medal in the British Museum.

Victoria and Albert Museum); but as the bust is not contemporary, this is no evidence of date.

(3) Bust of Christ l., as on the Hebrew medals, but the head surrounded by rays. Around, inscr., EGO SVM VIA VERITAS ET VITA. At beginning and end of inscr., a vine-leaf.

Rev.—None.

British Museum (fig. 3). Bronze gilt, cast, 88 mm. Keary, No. 277.

The resemblance of this medal to the preceding is quite superficial; it is a comparatively poor work, and belongs to the same type as the Hebrew medals. With it and them should be compared

a crystal intaglio in the British Museum (Franks Bequest) with the same legend, but without the rays behind the head (fig. 4).¹

(4) Bust of Christ r., of a rather different type from the



Fig. 4.—Crystal Intaglio in the British Museum, and Impression.

Hebrew medals. Around, inscr., PORVS CONSILII FILIVS.²
Signed on the truncation IOANES CAVIN.

Rev.—The Crucifixion; in the centre, Christ on the cross,



Fig. 5.—Medal by Cavino in the British Museum.

with label INRI; at its foot, the Magdalen; to the l., the Virgin; to the r., St. John. Around, inscr., OMNIA SVRSVM TRACTA SVNT.

British Museum (fig. 5). Bronze. 36 mm. *Zeitschr. f. Num.*, viii. *Verhandlungen*, pp. 10 f. Armand, iii., p. 79. Supino, p. 117, No. 315. The British Museum specimen is an early cast from the struck original.

¹ I have to thank Mr. C. H. Read for permission to publish this intaglio, to which he called my attention.

² According to Plato (*Symp.* 203 b) Poros (the Way) was the son of Metis (Counsel).

(5) Bust of Christ l., draped, r. hand raised in blessing. Around, inscr., IESVS · LIBERATOR · ET · SALVATOR. Signed on truncation 1565 · IOAN · CAVINVS · PA.

Rev.—Triple-headed figure of the Trinity seated to front, wearing tiara, r. hand raised in blessing; to r. and l., heads of cherubim;



Fig. 6.—Medal by Cavino in the British Museum.

below, two angels trumpeting. Inscr., DEVS · TRINVS · ET · VNVS.

British Museum (fig. 6). Bronze, cast, 34 mm. Another at Parma. Armand, i., p. 182, No. 19; iii., p. 79 b. On the obv., the letters ET are in monogram.

(6) Bust r. of Christ, nimbate, draped, bearded, with long hair. Inscr., FIGVRA · ESPRESSA (*sic*) · SVBSTANTIAE · PATRIS.



Fig. 7.—Medal in the Valton Collection.

Rev.—The Transfiguration. HIC · EST · FILIVS · MEVS · DILECTVS · IPSVM · AVDITE.

Coll. Valton. 38 mm. Armand, iii., p. 150 E. Attributed by Armand to Cavino. I owe the cast from which fig. 7 is made to M. Valton's kindness.

Of the last three medals, the two former certainly, the third possibly, were made by Giovanni Cavino, of Padua (about 1500–

1570). They all bear but slight resemblance to the usual type, but are poor works of little artistic interest.

(7) Bust l. of Christ crowned with thorns; on his breast, a medallion with a facing head. Inscr., EGO · SVM · LVX · M · VIA · VERITAS · ET · VITA.

Rev.—Christ standing, nude but for waistcloth, holding the cross; in foreground, trees; in background, towers of a city. Inscr., SINE · IPSO · FACTVM · EST · NICHIL.

Coll. Rosenheim (fig. 8). Cast, 46 mm.

British Museum. Silver gilt, cast, 46 mm.

Coll. Vasset. Armand, ii., p. 7, No. 3.

In this medal we see for the first time the crown of thorns. It may be compared with the bust on a silver-gilt medal in the South



Fig. 8.—Medal in the Rosenheim Collection.

Kensington Museum, signed C · PRICÆ, with the inscr., EGO SVM VIA VERITAS ET VITA, and dated on the reverse 1583.

The regular series of Papal medals with the bust of Christ seems to begin with the Jubilee of 1550. Very common is a nimbate bust with the inscription BEATI · QVI · CVSTODIVNT · VIAS · MEAS.¹ Thus we find it combined with the following obverses (doubtless among others):—

(8) Arms of the Cardinal Guido Ascanio Sforza. SEDE VACANTE.—A · S · 1550.

Uffizi. Silver, 33 mm. Supino, p. 220, No. 726.

(9) The Porta Santa. IVLIVS · TERTIVS · PONT · OPT · MAX.—ANNO · IVBILEI.—ROMA. (dated on rev. A.M.D.L.).

Uffizi. Silver, 27 mm. Supino, p. 221, No. 735.

¹ Prov. viii. 32.

(10) The Porta Santa. IVLIVS · III · PONT · MAX · AN · PRIMO.—ANNO · IVBILEI · M.D.L.—ROMA.

British Museum (fig. 9). Silver, 35 mm.

(11) Bust of Julius III. r. IVLIVS · III · PONT · MAX · ANN · IIII.

British Museum. Bronze, 33 mm.



Fig. 9.—Medal of Julius III. in the British Museum.

(12) Bust of Julius III. r. IVLIVS · III · PONT · MAX.

British Museum. Bronze, 29 mm.

(13) Bust of Paul IV. r., by Fed. Parmense. PAVLVS · IIII · PONT · MAX · AN · V.—I · F · P.

British Museum. Bronze, 25 mm.

(14) Bust of Pius IV. l. PIVS · IIII · PONTIFEX · MAXIMVS.

British Museum (fig. 10). Bronze, 34 mm.



Fig. 10.—Medal of Pius IV. in the British Museum.

(15) Bust of Pius V. l., by Fed. Parmense. PIVS · V · PONT · OPT · MAX · ANNO · VI—F · P.

British Museum. Bronze, 35 mm.

(16) SS. Peter and Paul at the Gate. S · PETRVS · S · PAVLVS.

British Museum. Bronze, 34 mm.

(17) Bust of Gregory XIII. l., by Lor. Fragni (Parmense). GREGORIVS · XIII · PONTIFEX · MAX · A · 1577.—LAV · P.

Uffizi. Bronze, 33 mm. Supino, p. 159, No. 492.

The same bust was probably also used later, but is not worth the trouble of tracing further. It is never signed, and the same die was combined with more than one obverse.¹ As the specimens which are illustrated show, it has no artistic interest beyond being derived—at a very long distance—from the XPS · REX medal.

(18) Another bust of Christ, which occurs on the reverse of a medal struck in the first year of Pius IV. (1559-1565),² has the inscription *א ייטן* which is found on the obverse of the Hebrew medals. In style and pose, however, it is somewhat similar to those with the inscription BEATI QVI CVSTODIVNT VIAS MEAS. But it has no nimbus, and the drapery is treated as on the Hebrew medals. It seems therefore to show the type of the latter influenced by that of the BEATI series.



Fig. 11.—Medal of Paul IV. in the British Museum.

(19) A bust (fig. 11), with rays arranged cross-wise behind the head, appears as the reverse to a medal of Paul IV. (1555-1559),³ struck from a cracked die, and without any reverse inscription. It has all the appearance of being copied from Rossi's medal of 1571-1572. If this is so, the medal is a "restitution," *i.e.*, struck after the death of the Pope whom it commemorates. If it were contemporary with Paul IV., which is unlikely, it would show that Rossi did not even invent the slight modification of the type with which he has been credited.

(20) Antonio Abondio (1538-1591), a pupil of his father, the sculptor, Alessandro Abondio the Elder, and probably also of Leone Leoni, is responsible for an oval medal of Christ. Although the type differs in no essential particulars from others of the latter half of the sixteenth century, but reproduces the profile of the

¹ Thus the same die is used for medals of Julius III., Pius IV., and, with a very slight modification, Pius V.

² Armand, iii., p. 261, BB; *Trés de Num., Méd. pap.*, pl. xiii., 7.

³ British Museum. Bronze, 31 mm.

Hebrew medal, the piece is distinguished by the refinement which is characteristic of this artist, the last of the great Italian medallists. It exists in two varieties. That reproduced here (fig. 12), from a specimen now in private hands, is of silver, cast and chased and gilt. It is signed AN : AB : below the bust, and has the name ישעיה in the field behind. The head is surrounded by a halo of rays with indented edge, and wears the crown of thorns. The second variety¹ resembles the first in all particulars, save that it is without the crown of thorns. On the reverse is a beautiful composition. Christ, his hands tied, wearing a loin-cloth and an ample mantle fastened with a bulla on his breast, stands to front. About his head is a halo of the same shape as



Fig. 12.—Silver-gilt Medal by Antonio Abondio.

on the obverse; at his feet, the nails, crown of thorns, and hammer. Two putti draw the mantle aside so as to show the figure; they themselves are half concealed behind the column (about which is twined the cord), and the cross. The reed, with two sponges attached, is seen above the head of the putto on the left.

(21) Another medal, which Dr. Habich publishes as approaching Abondio in style, is reproduced here (fig. 13) from a specimen in the British Museum (bronze, 42 mm.). On the reverse is represented the Fall. The bust of Christ on the obverse shows an attempt at originality of treatment, which, however, has only succeeded in producing a weak and sentimental expression.

¹ Published by Habich in Helbing's *Monatsberichte*, i., p. 404. pl. iii., 4. 5. I owe this reference to Mr. Max Rosenheim.

(22) The latest head of Christ by an Italian medallist that I shall mention is by Gasparo Mola. This artist brings us far into the seventeenth century. His workmanship is able, and the delicate, if not very strong, head which he designed offers a pleasing



Fig. 13.—Medal in the British Museum.

contrast to the aridity of the heads on most of the Papal medals of the time. His work can be seen on several medals of Urban VIII., Innocent X., and Alexander VII. A good specimen is the little oval badge in the British Museum¹ here illustrated (fig.



Fig. 14.—Badge by Gasparo Mola in the British Museum.

14), with the busts of Christ and the Virgin (silver-gilt, 29 by 23 mm.). But it cannot be denied that the work of Mola is lacking in real originality, and is only rendered attractive by his skilful technique.

It would be tedious to dwell longer on these works of a decadent

¹ Presented by Mr. Rosenheim.

art. The fact is that the Italian medallists were unable to improve upon the XPS · REX type, and therefore, with exceptions such as that attributed to Leone Leoni, were content to leave the subject alone, or to produce mere mechanical imitations.

In dealing with the medals of the sixteenth century we have so far confined ourselves to pieces of Italian origin. To discuss in detail the treatment of our subject by German artists would take us too far afield; I must confine myself to mentioning a few remarkable pieces.

First in importance is a medal in the Berlin Cabinet, attributed to the well-known artist Peter Flötner of Nürnberg.¹ It should, perhaps, have been mentioned at an earlier stage in this investigation, for, as we shall see, it shows traces of derivation from Matteo de' Pasti.

Obv.—Bust of Christ r., draped, with small upstanding locks in the middle of the forehead, hair in long curls on the shoulders; beard fairly short and curly. Above is the holy dove. The field is filled by an inscription: on l., ICH BIN | DAS LEM|LEIN DAS | DER WE|LT SVND | TREGT IO|HANES | AM and on r., I · CAPT | NIMANT | KVMPT | ZV DEM | VATER D|AN DVRCH | MICH IO | AM XIII. Above is *incised* CRISTVS, and at the end of the legend P · F.

Rev.—Crucifixion with many figures. In exergue, inscr.: WIE · DI · SLANG · SO · MOSE · ER · HECHT · | SO · MVS · DER · SVN · DES · MENSCHEN | ER · HECHT · WERDEN · AVF · DAS · | ALL · DI · AN · IN · GLAVBEN · | HAB · DAS · EWIG · LEBE · | · K · O · S.

Berlin (fig. 15). Silver, 60 mm.

A leaden cast of the head alone exists, as Dr. Regling kindly informs me, in the collection of Christian sculpture at Berlin (Domanig, p. 10). Lange, *loc. cit.*, wrongly describes it as of bronze.

Although incised, the word CRISTVS and the signature P · F · (on which the attribution to Flötner is based) were, according to Dr. Domanig, not incised after the casting of this specimen, but existed in the model from which it was cast. As it is hardly possible to tell whether that model was from the hand of Flötner himself, or was only an earlier specimen of the medal on which

¹ Flötner died in 1546. The obverse is illustrated by Domanig, *Jahrb. d. kunsth. Sammlungen*, Vienna, xvi., p. 10, and discussed by K. Lange, *Peter Flötner* (1897), p. 106.

someone had incised the signature,¹ the attribution cannot be regarded as quite certain.

The same reverse is found associated with an unsigned obverse (dated 1538) representing the elevation of the brazen serpent, to which the legend in the exergue of the reverse refers. Whether this obverse is by Flötner is even more uncertain than in the case of the bust of Christ.

Lange has pointed out that the head shows decided Italian influence. He remarks that the medal of Pasti, and certain plaquettes of the school of the Lombardi (*e.g.*, in the Berlin Museum), show almost exactly the same type and may be



Fig. 15.—Medal signed by Peter Flötner in the Berlin Museum.

regarded as models of the head on the medal. That a specimen of the head itself, cut out, is placed amongst the Italian plaquettes in the Berlin Museum is significant of its resemblance to the Italian works of this kind. After a reference to certain large bronze reliefs of Venetian origin with the facing bust of Christ, which come near to the type, he remarks that it was very popular in Germany in the sixteenth century, as is proved by the many silver-gilt pendants with the same profile head, in slightly varied form. To this point, however, we shall return.

The next German medal is very different in character, although of almost exactly the same date.

¹ The irregularity of the incision points to the latter view.

Bust of Count Thomas of Rieneck l., with fur mantle and cap. Inscr. giving his titles as sub-dean and dean of the churches of Cologne, Mainz, and Strassburg.

Rev.—Bust of Christ l., in mantle, with pointed beard, long hair, and radiate cross. Around, inscr., * DVS · IESVS · CRIST · REX VENIT IN PACE CONSCENDENS IN CELOS VIVIT (vine-leaf).

British Museum (fig. 16). Lead, 36 mm.

See *Num. Chr.*, 1904, p. 47, pl. v., 3.

This medal is attributed by Dr. Julius Cahn to F. Hagenauer, and dated between 1538 and 1546. In the treatment of the hair, and to a slight extent in the profile, the head of Christ betrays the influence of the "Van Eyck" medals, but otherwise it may be classed with the ordinary sixteenth century Italian types. Thus the cross at the back of the head connects it with the XPS ·



Fig. 16.—Medal of Count Thomas of Rieneck in the British Museum.

REX medal, whereas the style of the beard is closer to the poorer work of the Hebrew medals.

The influence of the Hebrew medals is distinctly perceptible in a piece made at least as late as the end of the sixteenth century, and of Viennese origin.

Bust of Christ l., draped. Inscr., SALVATOR MVNDI. The whole in wreath.

Rev.—Arms on two shields: (1) Double-headed eagle, crowned and displayed; inescutcheon, a cross. (2) Cross. Inscr., MVN + R P + VIENN. The whole in wreath.

British Museum (fig. 17). Gold, enclosed in an open-work enamelled border, with modern loop for suspension. Size (without border), 38 mm.

Finally, we come to two medals of the middle of the sixteenth century, one of which seems to be of the kind alluded to by Lange as showing the popularity of the profile type in that century in

Germany. Mr. Rosenheim called my attention to them, and has kindly given me permission to reproduce them here.

Bust of Christ 1., in high relief, with long beard, pendent moustache, hair in long curls on shoulders; behind the head,



Fig. 17.—Gold Medal in the British Museum.

lozenge-shaped halo. Inscription, SALVATOR MVNDI CHRISTI MISERER. The whole in wreath.

Rev.—The Agnus Dei r., with cross and banner. Inscr.,



Fig. 18.—Medal in the Rosenheim Collection.

AGNVS DEI QVI TOLLIT PCTA MVNDI MDXLIX. The whole in wreath.

Rosenheim Coll. (fig. 18). Silver-gilt. 34 mm., with ring for suspension. Cast and chased.

Bust of Christ of similar type, but facing, and holding crucigerous orb. Inscr., SALVATOR MVNDI CHRISTI MIS. The whole in wreath.

Rev.—The Agnus Dei r., head reverted, with cross and banner. Inscr., AGNVS DEI QVI TOLLIS PCTA MVNDI 1551. The whole in wreath.

Rosenheim Coll. (fig. 19). Silver, 25 mm., with ring for suspension. Struck.

These medals belong, as Mr. Rosenheim points out, to the group of what Erman¹ calls the Erzgebirgische Medailleure. This group includes the four artists G. W., Hieronymus Magdeburger (who worked in Freiberg and Annaberg), Ludwig Neifahrer, and Æ. The works signed by those artists are, it is true, of a slightly earlier period, dating as a rule between 1530



Fig. 19.—Medal in the Rosenheim Collection.

and 1540. Two medals by G. W., however, with religious subjects (Annunciation, Adoration, Creation of Eve, Last Judgment), are dated 1545, which brings us very near to the date of Mr. Rosenheim's medals.

Possibly there may be other varieties of the profile type which bear out Lange's remarks. But so far as Mr. Rosenheim's larger medal is concerned, the variation from the type represented by Pasti, and even by the Salvator medal of the Berlin Museum, is not slight; the treatment of profile, hair of the head, beard and moustache, and drapery, is totally different, and I see absolutely no trace of Italian influence, direct or indirect.²

My discussion of the sixteenth century medals of Christ amounts, I am well aware, to little more than a tedious and disconnected catalogue. I trust that it will nevertheless help the next student who attacks the somewhat complicated material to extract some more definite results.

G. F. HILL.

¹ *Zeitschr. f. Num.*, xii., pp. 45, 46.

² Dr. Regling informs me that among the many other German medals, &c., with heads of Christ in the Coin-cabinet and Collection of Christian Sculpture at Berlin, there is absolutely nothing which has any relationship with the Flötner type of head.

Notes on Archæology and Kindred Subjects.

A CARVED BONE PLAQUE FOUND AT READING.

Frontispiece.

THROUGH the kindness of Mr. Hastings Gilford, of Reading, we are enabled to give an illustration of a very remarkable carved bone plaque now in his possession. The carving was found in 1845 in the course of the demolition of a house on the north side of Horton High Street (now called Horton Street). It was a large white house standing about two yards from the path, and was approached by two or three steps lower than the pavement. The house was called Holly or Laurel House, and was the reputed residence of King Henry VIII., Cardinal Wolsey, or (as some said) Richard Cromwell.

The plaque is of bone, rectangular in shape, $11\frac{1}{2}$ ins. long by $5\frac{1}{2}$ ins. wide by $\frac{1}{2}$ in. thick. It appears originally to have formed the top of a casket, as there are two holes for a handle in the middle, and the marks of the places where the hinges and hasp were attached can be plainly seen on the back.

The edges of the plaque are bevelled, and there is an acanthus border forming a frame round the figure subject, which is carved in considerable relief, but not much undercut. The figure subject consists of two scenes : (1) on the right, a king seated on his throne, and guarded on each side by a pair of warriors, each armed with a spear and shield ; and (2) on the left, four scribes at work in a scriptorium. I am indebted to Mr. O. M. Dalton, F.S.A., of the British Museum, for pointing out that identically the same subject occurs on an ivory in the Louvre, at Paris, except that the two scenes are placed vertically, one under the other, instead of side by side. The ivory in the Louvre is engraved in Emile Molinier's *Histoire Générale des Arts Appliqués à l'Industrie* (vol. i., *Ivoires*, pl. 13, and p. 34, and in the *Gazette Archéologique* for 1883, p. 109), and the subject of the carving is there stated to be King David dictating the Psalms to his assistants. King David appears to be holding a book or a scroll in his left hand, whilst his right is raised against the breast. The scribe at the left-hand upper corner of the panel is seated at a table writing from the dictation of the figure opposite. On the table is engraved MDXVI., presumably

the date 1516, in Roman numerals, added at a period long subsequent to the execution of the original carving. The two scribes below are seated facing each other, with a chest for holding MSS., having the lid open, in the middle between them. The scribe on the left has a scroll bent over his knees, and the scribe on the right is writing on a tablet supported on one knee. All four figures are seated on low stools, and are bending over their work. The book-chest has four legs, resting on what is probably intended for a small mound of earth, highly conventionalised by means of a sort of volute, looking more like a wave breaking, or vegetation, rather than a mound.

In the early Carolingian, Anglo-Saxon, and other Psalters, it is much more usual to find King David represented as seated on a throne and playing a harp, accompanied by his four assistants Asaph, Heman, Jeduthun (1 Chron. xxv. 1) and Ethan (1 Chron. vi. 44), the names being in some cases inscribed over each, as in the Anglo-Saxon Psalter (No. F. f. 1, 23) in the Public Library at Cambridge, and in the ninth century Bible of St. Paul's extra muros at Rome. Other examples of King David and his four assistants occur in the Psalter of King Charles and the Bible of King Charles the Bald in the Paris Library, and in the eighth century English Psalter (Vesp. A. 1) in the British Museum Library. For further information on this subject the reader may consult J. R. Allen's *Early Christian Symbolism* (pp. 69 and 150) and Prof. J. O. Westwood's *Miniatures, Palæographia, and Bible of the Monastery of St. Paul's near Rome*.

Judging from the style of the art, the carving appears to be Carolingian, possibly not much later than A.D. 800. It would be interesting to learn how such a fine specimen of ecclesiastical art found its way to Reading. The photograph of the carving was specially taken for *The Reliquary* by Mr. A. E. Smith, of 8, Farringdon Avenue, London, E.C., and I ought not to forget to mention that Mr. Edward Bidwell first drew my attention to the existence of this remarkable relic, which he had heard of through a friend of Mr. Gilford's.

J. ROMILLY ALLEN.

EARLY ENGLISH SCULPTURE IN STUDHAM CHURCH, BEDS.

By the kind permission of Mr. E. W. Smith (son of Mr. Worthington G. Smith, F.L.S.) we are able to reproduce the beautiful photographs taken by him of some wonderfully vigorous thirteenth century sculptured foliage in Studham Church, Beds. This place is situated four miles south of Dunstable.

The following account of the church is given in Mr. W. G. Smith's *Dunstable* recently published :—

" The church is dedicated to St. Mary. Externally the architecture is Decorated and Perpendicular; internally there is fine thirteenth century work. There is a



Sculptured Capitals in Studham Church, Beds.



Sculptured Capitals in Studham Church, Beds.

remarkable font, made from a richly carved capital of a pier. The capitals of the columns of the nave are finely carved examples of thirteenth century work. The building has been greatly injured by restorations. The original opening to



Font in Studham Church, Beds.

the chancel was small, with hagioscopes on both sides; the latter have been destroyed, the chancel arch made new and large, and the eastern columns rebuilt; the western have also been manipulated. A few fragments of ancient tiles are in the church, and slight traces of old painting may be seen."

CORNISH CRESSET STONES.

WHEN the Cambrian Archæological Association visited Launceston in 1895, one of the objects of interest included in the programme was the cresset stone in Lewannick Church, which, at that time, was the only known example in Cornwall. Since then, however, two others have come to light; one, now in the writer's possession (fig. 1), was

discovered in December, 1901, in the wall of a house some ten or twelve miles from Launceston. Except that a large piece is missing from one of the angles at the back from the top downwards, the stone is otherwise in a good state of preservation, as fortunately this damage would not affect the utilisation of the stone, since its five holes or cups remain intact. It is made of a yellow sandstone, and measures $12\frac{1}{2}$ ins. by $12\frac{1}{4}$ ins., and is $6\frac{1}{2}$ ins. thick. The cups, slightly tapering towards the bottom, are 4 ins. deep, and $2\frac{1}{4}$ ins. in diameter at the top.

The other example (fig. 2), at Marhamchurch—situated about sixteen miles north-west of Launceston—was recently brought to my notice by Mr. C. L. Cowlard, of Launceston, but all that he could



Fig. 1.—Cresset Stone at Kensey, Launceston.

tell me about it was, that it was found by the Rev. R. R. Wright, a previous rector, "somewhere about the place." The living became vacant in 1887, so that the period during which he held it, gives the approximate date of the discovery. It is also made of sandstone, and proves to be the smallest of the three, having only four cups, but bears evidence of having been very badly treated. A remarkable feature about the cups is the curious little nipple-shaped sinking at the bottom of each, shown in the section. Apart from its mutilated condition, the stone appears to have been originally of irregular shape, the sides all varying slightly in length, but they may be taken as averaging $9\frac{1}{2}$ ins., while the depth is barely 6 ins. The cups are $2\frac{5}{8}$ ins. in diameter at the top, and about $3\frac{1}{4}$ ins. deep. An examination

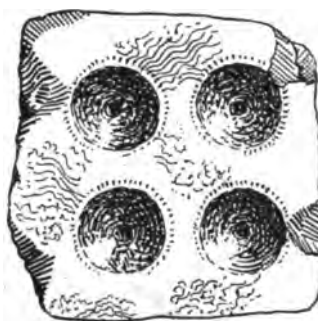
of the underside of the stone discloses features which call for comment, because the two holes there seem to suggest that it has been inverted and re-used for some purpose or other, possibly for a gate pivot; any such treatment would thus, in a great measure, account for its present condition. The larger hole is oblong, and the other is a small circular one, both being about $2\frac{1}{2}$ ins. deep, or nearly half way through the stone.

Lewannick is five miles south-west of Launceston. The cresset stone, preserved in the church, is the largest of the three, and, unlike the two already described, is circular. Both the stone itself and that upon which it stands are formed of blue "elvan," a material well known for the hardness of its nature, thus accounting, no doubt, for the good state of preservation in which we find them. In shape this cresset stone resembles the frustum of a cone, but has a slight entasis on its sloping sides. The diameter of the upper surface is 1 ft. $6\frac{1}{2}$ ins., the lower is 1 ft. $3\frac{3}{8}$ ins., and the thickness is 8 ins. It has seven cups, six of which are arranged symmetrically round a centre cup; one of them, however, is rather larger than the others. The remainder are all 3 ins. in diameter, tapering slightly to the rounded bottom, and are from 3 ins. to $3\frac{1}{2}$ ins. deep. It is supported on an octagonal pillar 1 ft. $1\frac{1}{2}$ ins. high and 1 ft. 2 ins. wide, which is terminated at the top by sloping stops on the alternate faces.

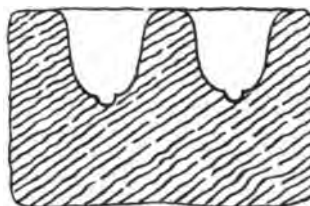
In the report of the Launceston meeting of the Cambrian Archæological Association, two illustrations of the Lewannick cresset stone were given, accompanied by the following interesting particulars in connection with the use of these stones:—

"The Lewannick stone belongs to a tolerably well-known class of objects used

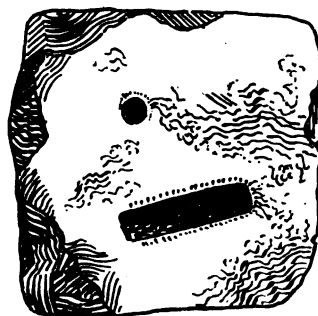
¹ *Arch. Camb.*, fifth series, vol. xiii. (1896). pp. 247, 248.



Plan of Top.



Section.



Plan of Underside.

Fig. 2.—Cresset Stone at Marhamchurch.

in mediæval times for giving light in churches and other ecclesiastical buildings, by filling the cups with tallow and inserting a wick in each. The stones are more often square than round. The number of cups varies from one to sixteen in the known examples, and they are arranged regularly either in parallel rows or round a central cup. Other cresset stones have been noticed at the following places in this country :—

Calder Abbey.
Carlisle Cathedral.
Dearham Church, Cumberland.
Furness Abbey.
Llanthony Abbey, Monmouthshire.
St. Mary's Abbey, York.
Wool Church, Dorset.

"There are three cresset stones in the Stockholm Museum from churches in Sweden, and the tailors' candlesticks (date 1643) in the Edinburgh Museum are



Fig. 3.—Cresset Stone in Lewannick Church.

instances of the secular use of cresset stones. The following passage from the *Rites of Durham Abbey* (published by the Surtees Society) explains the use of cresset stones :—'Also there is standinge on the South pillar of the Quire doore of the Lanthorne, in a corner of the same pillar, a foure-squared stone, which hath been finely wrought, in every square a large fine image whereon did stand a four squared stone above that, which had twelve cressets wrought in that stone, which was filled with tallow, and every night one of them was lighted, when the day was gone, and did burne and give light to the monkes at mid-night when they came to mattens.' "

The above reference to a "foure-squared stone" as forming a stand to the cresset stone naturally raises the question as to whether that upon which the Lewannick cresset now rests is its original stand. I think we may safely conclude that it is, because, as just stated,

the material is the same in both stones, and it would be difficult to suggest any other purpose for which such a pillar could have been made, while the stops to the angles would appear to belong to the same period as that in which cresset stones were in use. It occurs to me while writing to suggest that possibly the stand, as now shown, may be inverted, for the chamfered stops, projecting as they do beyond the bottom of the cresset stone, are of no advantage there, while if reversed they could

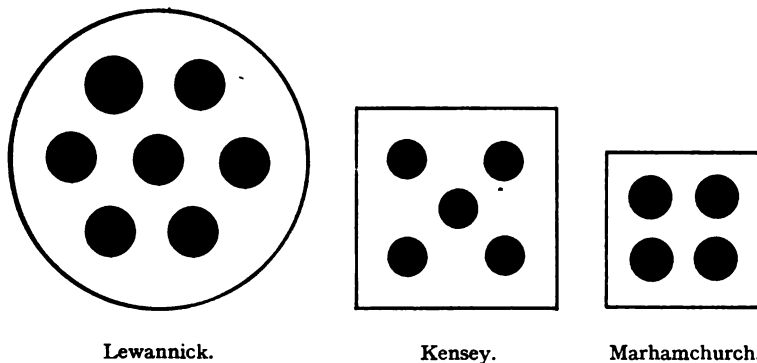


Fig. 4.—Diagram showing the relative sizes of the three Cornish Cresset Stones.

not only be properly seen, but would also add considerably to the stability of the whole.

It will be noticed that the three cresset stones were all found in the eastern end of the county, but, perhaps, on the appearance of these notes, reports of others may be brought forward, either from "down west" or other more distant localities. Any notices of such would, I have no doubt, be welcomed by the Editor.

A. G. LANGDON, F.S.A.

A BURIAL IN EAST YORKSHIRE OVER TWO THOUSAND YEARS AGO.

AN interesting exhibition has just been arranged at the Hull Museum. This is a case containing a complete skeleton of an ancient Briton, arranged bone for bone in order to show precisely the method adopted by the Britons in burying their dead.

The skeleton was found some months ago by the workmen on the North Eastern Railway Company, whilst digging for gravel near Kipling Cotes Station. On account of the nature of the gravel, the bones are in a wonderful state of preservation, the skull and teeth being exceptionally fine. They are consequently admirably adapted for exhibition purposes. The skeleton has been presented by Mr. E. Smith.

In the museum at Driffield is a skeleton of a Briton, precisely in the position in which it was found, having been removed from the barrow, together with the soil upon which it rested, in one piece. This specimen is from Garton Slack, and has been used as a model for that in the Hull Museum. As will be seen from the illustration, kindly lent by Messrs. A. Brown & Sons, the custom of the Britons seems to have been to bury their dead in the smallest space possible. The knees are drawn up at right angles with the body, the head is pressed back giving a strong curve to the neck, and the arms are folded in front of the chest ;



Skeleton of Ancient Briton buried in contracted position, from Kipling Cotes, Yorkshire, now in the Hull Museum.

the fingers of the right hand being doubled underneath, whilst the left hand is bent at the wrist.

With the Garton Slack skeleton (which was that of a female) a crude hairpin of bone was found at the back of the skull, and a flint implement was found near the teeth.

With the Kipling Cotes skeleton no relics of this sort were found, but in order to show a typical burial an implement of flint has been placed near the teeth, and a bone pin (from the lake-dwellings in Switzerland) at the back of the skull.

T. SHEPPARD, F.G.S., *Curator.*

DISCOVERY OF A BRONZE CALDRON AT HATTON KNOWE,
PEEBLES-SHIRE.

WE are indebted to Mr. William Buchan, Town Clerk, Peebles, for the photograph here reproduced of a bronze caldron recently unearthed on the farm of Hatton Knowe, in the parish of Eddleston, five miles north of Peebles (1 inch Ordnance Map, sheet 24). Mr. Buchan is shown in the photograph supporting the caldron with his right hand. The farm of Hatton Knowe is on the estate of Lord Elibank, and the field in which the caldron was found is from 800 ft. to 1,000 ft. above the level of the sea. The discovery was made accidentally at a depth of 3 ft. 6 ins. below the surface of the ground,



Mr. William Buchan holding Bronze Caldron found at Hatton Knowe, Peebles-shire.

(From a Photograph by C. S. Kerr.)

by a labourer named John McCafferty, whilst excavating in the peat in a field on the farm. He carefully removed it, and after keeping it at his lodgings for some days, he was advised by a friend to take it to Mr. Buchan, the Procurator Fiscal of the county of Peebles. Mr. Buchan reported the find to the Crown authorities, who claimed it as treasure-trove, and it has now been placed in the National Museum of the Antiquities of Scotland in Edinburgh. Mr. Buchan is engaged in the preparation of a paper on the subject to be read before the Society of Antiquaries of Scotland.

The caldron is made of sheets of thin bronze riveted together. The diameter across the rim, outside, is 1 ft. 9 ins.; the greatest circumference, 5 ft. 9½ ins.; and the depth 1 ft. 3½ ins. It had originally a ring for suspension at each side, but one of these is now missing. The contracted part of the vessel, just below the flat rim, is ornamented by three horizontal corrugations, forming a sort of beaded moulding. The body of the caldron is nearly conical in shape, but with a rounded bottom.

The Hatton Knowe caldron belongs to a class of vessels which present the following peculiarities: (1) they are made of thin plates of wrought bronze riveted together; (2) they have a projecting flange forming a rim round the top; (3) they have two circular rings for suspension attached by corrugated loops to opposite sides of the rim, which is sometimes stiffened by means of stays at these two points; and (4) they are in many cases ornamented with corrugations either on the inside of the rim, or on the contracted neck just below the rim. These vessels may be divided into three classes, according to their form: (1) tall vessels of situlæ or pail shape, and with a flat bottom; (2) vessels of more conical shape, but with a rounded bottom; and (3) vessels of spheroidal shape, like the modern cast iron caldron, but, of course, without the three legs.

The first class is obviously derived from the bronze situlæ of the later Hallstatt period on the Continent, of which the one from Waatsch,¹ in Carniola, is perhaps the best typical example. The Continental situlæ have not rings for suspension like those found in Great Britain, but have handles exactly like an ordinary stable bucket. Examples of vessels belonging to this class have been found at Cardross,² in Scotland; at Dowris,³ King's Co.; Derrymacash,⁴ Co. Armagh; and there are two others in the Museum of the Royal Irish Academy⁵ in Dublin.

The Hatton Knowe caldron belongs to the second class, and there is another like it in the Museum of the Royal Irish Academy.⁶

By far the larger proportion of the caldrons found in this country belong to the third class. There is a fine specimen in the British Museum, obtained from the Thames at Battersea;⁷ another in the Edinburgh Museum came from the west of Scotland;⁸ there are also some from

¹ S. Reinach, *Les Celtes dans les vallées du Pô et du Danube*, p. 114.

² *Proc. Soc. Ant. Scot.*, vol. 22, p. 37.

³ British Museum *Bronze Age Guide*, p. 48.

⁴ *Jour. R. Soc. Ant. Ireland*, ser. 5, vol. 7, p. 437.

⁵ Sir Wm. Wilde's *Catal.*, p. 530.

⁶ *Ibid.*, p. 530.

⁷ British Museum *Bronze Age Guide*, p. 48.

⁸ *Proc. Soc. Ant. Scot.*, vol. 19, p. 314.

Ireland in the museums at Dublin¹ and Belfast,² but the localities whence they came are, unfortunately, not recorded. Three more Irish examples were found at Milkernagh Bog,³ Co. Longford; Raffery,⁴ Co. Down; and Lisdromturk,⁵ Co. Monaghan.

The period to which these riveted bronze vessels belong is either the end of the Bronze Age or the very beginning of the Early Iron Age. This is proved by three different lines of reasoning. Firstly, they must be later in date than the Continental situlæ, from which they were copied. Secondly, the peculiar ornament, consisting of corrugations alternating with rows of raised pellets, occurs on the caldrons on the ancient British circular bronze shields, and on certain repoussé gold ornaments found in Ireland. Lastly, the caldrons or their handles have been in many cases associated with implements of the later Bronze Age, as at Duddingston,⁶ near Edinburgh; Kilkerran,⁷ Ayrshire; Dowris,⁸ King's Co.; Heathery Burn Cave,⁹ Co. Durham; Meldreth,¹⁰ Cambridgeshire; and at an unknown locality in Ireland."

We cannot conclude this note without a passing tribute to the high technical skill exhibited by the artificers in metal who made these caldrons. The riveting shows a perfection of workmanship which is in no way excelled by the more modern specimens of this mode of construction in such works as the Forth Bridge.

J. ROMILLY ALLEN.

¹ Sir Wm. Wilde's *Catal.*, and *Proc. R. I. A.*, ser. 3, vol. 5, p. 346.

² *Ulster Jour. of Archæology*, vol. 5, p. 84.

³ *Jour. R. Soc. Ant. Ireland*, ser. 5, vol. 9, p. 256.

⁴ *Ulster Jour. of Archæology*, vol. 5, p. 82.

⁵ E. P. Shirley's *Account of Farney in the Province of Ulster*, p. 185.

⁶ *Proc. Soc. Ant. Scot.*, vol. 1, p. 132, and vol. 19, p. 315.

⁷ *Ibid.*, vol. 22, p. 39.

⁸ *British Museum Bronze Age Guide*, p. 28.

⁹ *Archæologia*, vol. 54.

¹⁰ *British Museum Bronze Age Guide*, p. 39.

¹¹ Sir Wm. Wilde's *Catal. Mus.*, *R. I. A.*, p. 541.

Notices of New Publications.

"OLD COTTAGES, FARM HOUSES, AND OTHER HALF-TIMBERED BUILDINGS IN SHROPSHIRE, HEREFORDSHIRE, AND CHESHIRE," by JAMES PARKINSON and E. A. OULD (B. T. Batsford), is uniform in size and general style with *Old English Doorways*, recently noticed in *The Reliquary*, and also with other volumes issued by the same publisher on the *Old Cottages, &c., of Kent and Sussex*, and on the *Old Cottages, &c., of the Cotswold District*. One great value in a book like this is the amount of light it throws on local variations in the style of domestic buildings in different parts of England. Not only have particular districts a special style of their own, but (as Mr. Ould points out) even towns have little fashions of their own, as in the case of the balusters filled in between with lath and plaster, which is a common device in Shrewsbury, although of rare occurrence anywhere else. "It may often be noticed," says Mr. Ould, "that an old town acquires a trick or habit of this sort, which it loves to repeat with many variations." Since the introduction of railways, local styles have entirely disappeared, so that in a typically Welsh town like Cardigan the mean houses in the suburbs are in no way distinguishable from those at Upper Tooting or Croydon. Out of the hundred specimens of half-timbered houses, illustrated by collotype plates from Mr. James Parkinson's beautiful photographs, there is hardly one that is not strikingly picturesque. How is it that the village artisans of the sixteenth and seventeenth centuries always succeeded in producing a pleasing effect, when the modern architect fails so miserably to be anything but weird or vulgar even in his most ambitious attempts? A careful study of the examples here given ought to be of great educational value to the budding architect of to-day, and should teach him the secret of good work, which depends as much as anything on proportion, simplicity, and restraint. At the end of his descriptive notes, Mr. Ould discusses the question of the suitability to half-timbered buildings to modern requirements, and, on the whole, his verdict is unfavourable to the revival of this particular style. He is, however, by no means blind to the artistic possibilities of half-timbered work, as will be seen from the following passage which we venture to quote:—

"No style of building will harmonise so quickly with its surroundings and so soon pass through the crude and brand-new period, and none will continue to live on such terms of good-fellowship with other materials, whether rosy brickwork, grey lichen-covered masonry, or pearly flag-slates, which last it loves most of all. And then it is hard to say which season of the year most becomes it. In its cap of

virgin snow, in its gorgeous garb of Virginia creeper, or in its purple veil of wistaria, it is equally bewitching. At noonday it throws its broadest shadows, and at eve (as no other building can) it gathers on its snowy breast the rose of sunset, and responds to the silver magic of the moon."

A large proportion of the illustrations were obtained on the Herefordshire and Shropshire Marches of Wales, in such delightful old-world towns and villages as Ludlow, Much Wenlock, Ledbury, Orleton, Pembridge, and Weobly. Mr. Ould tells us that most of the timber cottages in England were built between A.D. 1588 and 1625, and he attributes the absence of earlier examples partly to the mortality of the Black Death, which rendered the building of cottages unnecessary for many years afterwards, and partly to the fact that before the Reformation the labourers on the land were, to a large extent, housed in the monastic buildings or the halls of the feudal lords. Although the timber cottages are not older than the sixteenth century, some of the houses (as in the case of Butcher Row, Shrewsbury, and "The Rows," Weobly) are of the fifteenth century. Out of so many as a hundred examples it is difficult to say which is the best, but the houses at Craven Arms (pl. 15), Pembridge (pl. 45), and Prestbury (pl. 86) are, we think, specially deserving of notice as showing how good an architectural effect can be obtained by very simple means. Some of the half-timbered pigeon houses in Herefordshire should not be passed by. They are generally buildings by themselves, but a curious instance is given on pl. 48 of the whole of the gable-end of a farm building at Middlebrook forming a pigeon house. We have only one small grumble to make, and that is that there are no interior views. Some of these old houses, with their massive chimneys (as in the thatched cottage at Bromfield on pl. 19), must have some delightful ingle-nooks in the kitchens within.

"THE CHURCH AND PRIORY OF ST. MARY, USK," by ROBERT RICKARDS (Bemrose & Sons Ltd.).—This is an attractive looking and well printed book of just fifty pages, containing a pleasantly compiled account of the church and priory of St. Mary, Usk. The priory was a small religious house of Benedictine nuns founded *circa* 1100. The nave of the church was parochial, whilst the choir was screened off for the use of the nuns. Mr. Rickards has collected together a variety of facts about this priory and parish from such well-known sources as Dugdale's *Monasticon* and the *Chronicles of Usk*. It seems almost a pity that Mr. Rickards did not make some original research at the Public Record Office and elsewhere, for a good deal more might be gleaned than appears in these pages. We notice one mistake. From the way in which the chapels of St. Mary Magdalene and St. Radegund are mentioned, it is quite clear that they were distinct buildings within the parish of Usk, and not component parts of the church fabric.

"HORNS OF HONOUR, AND OTHER STUDIES IN THE BYWAYS OF ARCHÆOLOGY," by F. T. ELWORTHY (John Murray).—It is but little genuine and original information that is not worth printing. It may safely be said of these three hundred pages and their illustrations, that much will be found therein that will be looked for elsewhere in vain. "Horns of Honour," "Horns of the Devil," and "Symbolic Hands," are the subjects chiefly discussed. Those who appreciated or read Mr. Elworthy's recent book on *The Evil Eye*, will know what to expect. Curious, semi-mystic, and symbolic forms seem to have a strange fascination for him, and doubtless there are readers to whom such matters appeal.

"CELTIC ART IN PAGAN AND CHRISTIAN TIMES," by J. ROMILLY ALLEN, F.S.A. (Methuen & Co.).—As the writer of this volume—the fourth of the series of *Antiquary's Books*—is the editor of *The Reliquary*, and the writer of the notice is the general editor of the series of books in question, it is obvious that eulogy would be out of place. No exaggerated sense of modesty need, however, prevent a brief account of the purpose of the book and its contents being set forth in these pages, as it is scarcely possible that it will not prove serviceable to some antiquaries, and give pleasure and satisfaction to a certain number of general readers. At all events, no one can dispute that (a) Mr. Romilly Allen's new book deals with a subject that has hitherto never received special treatment; that (b) it contains much original information and several original theories or conclusions based on premises which are fully set out; and that (c) it is well and lavishly illustrated, and brought out in a way that does credit to its publishers.

There are over forty plates, and about double that number of text illustrations.

"The book," to use the words of the preface, "is an attempt to give a concise summary of the facts at present available for forming a theory as to the origin and development of Celtic art in Great Britain and Ireland."

The epoch-making discoveries of Mr. Flinders Petrie in Egypt, and of Dr. Arthur Evans in Crete, have made it possible to connect the culture of Britain in the Bronze Age with the corresponding culture of the Continent, proving that certain decorative motives, such as the divergent spiral, are of foreign and not of Irish origin.

It is also pointed out that comparatively recent discoveries in England, such as those that were so well handled by the late Sir Henry Dryden at Hunsbury Camp, above Northampton, have made it clear that the Early Iron Age, with much decorative art, began in England at least two or three centuries before the Roman occupation.

In the part that deals with Christian Celtic art, there is a thorough analysis, amply illustrated, of the various forms of knot-work ornament,

as distinct from the earlier and simpler form of plait-work. Mr. Allen is able to show conclusively the approximate date when knot-work began.

It seems likely that these pages may prove useful to decorative designers ; and they certainly cannot fail to enlighten and interest those who may be studying any form of Celtic art, or who may be desirous of understanding the probable date and the development of the design on those pre-Norman sculptured stones which still often come to light in the fabrics of our churches, or occasionally in far more unlikely places.

The exceeding beauty and elaborate character of some of these later forms of Celtic art, as represented in some of the carefully executed plates, will be a surprise to many who have but a general knowledge of the subject.

J. CHARLES COX.

"THE SCOTTISH HISTORICAL REVIEW" (Glasgow : James MacLehose and Sons).—This admirable Scotch quarterly, the four issues of which for 1904 lie before us, show what good work and excellent typography can be put forth at the modest price of half-a-crown. They contain some solid papers of genuine value, such as "The Municipal Institutions of Scotland," by Sir J. D. Marwick, LL.D. ; "The Bishops of Dunkeld, from Alexander I. to the Reformation," by the Bishop of Edinburgh ; and "The Moulding of the Scottish Nation," by Professor Hume Brown. Among the lighter papers there is one of peculiar charm by the Rev. H. G. Graham, termed "Life in a Country Manse about 1720." It is based on an old worn pocket-book, wherein one James Lawrie, minister of Kirkmichael, noted down, between the years 1711-1732, memoranda of his income and expenses, his bonds, his bills, the drugs he used, the wages he paid, the crops he reaped, the books he bought, and the bargains he made. In Mr. Graham's hands this venerable little note-book of twenty years of frugal, quiet, rural life is made to display a vivid and interesting picture of a remote moorland parish. The minister was wonderfully catholic in his library. There were volumes in Hebrew and Greek, and in Latin and French, as well as in English. The early Fathers of the Church and the works of Anglican divines stood side by side with Puritan writers and foreign divines of the Calvin school. There was a good supply of classics, and even Wycherley's plays in folio. From his notes as to loan and return, Mr. Lawrie was most generous in allowing others to share in his literary treasures.

The quarterly reviews of books seem carefully done. On the whole, these numbers of *The Scottish Historical Review* need not feel ashamed if they find themselves ranged on the same shelves with their elder brother—*The English Historical Review*.

"PARISH REGISTERS." (1) "The Parish Registers of Chesham, 1538-1636," by J. W. GARRETT-PEGGE (Elliot Stock). (2) "The Registers of the Parish of Askham, 1566-1812," by MARY E. NOBLE (Bemrose and Sons Ltd.).—The introductory notes, appendices, and thorough index make Mr. Garrett-Pegge's transcript of the first volume of the registers of Chesham, Bucks, one of the best books of its kind. There is just now a good deal of parish registering on the cheap, with deferred indices, which is of an unsatisfactory character; but this volume is complete in itself, and gives in the introduction a good deal of interesting matter of some value to those who are students of registers in general. Moreover, the transcriber shows how an intelligent use of registers throws a good deal of light on the past social condition of our village and country life, and that they need not be regarded as mere dry lists of names only to be valued by the genealogist.

Miss Noble's volume on the registers of Askham, Westmoreland, is another good volume of the right sort, with a brief introductory essay on the history of the parish.

"A HISTORY OF THE CHURCH OF ST. PETER, NORTHAMPTON," by the Rev. R. M. SERJEANTSON (Northampton: William Mark).—Mr. Serjeantson has already produced good accounts of the fabrics and history of two of the four old parish churches of Northampton; in this volume he treats of St. Peter's and its two chapelries of Kingsthorpe and Upton. We hope ere long he will complete his undertaking by giving a fourth volume on St. Giles.

The beautiful Late Norman architecture of St. Peter's is familiar to many. It is named and illustrated in almost all architectural handbooks, from Rickman downwards, and it is somewhat remarkable that its history has hitherto gone unwritten. The work is thorough from beginning to end, so much so that it is scarcely possible to imagine any kind of record that has escaped the writer's attention. The advowson of St. Peter's was originally conferred on the Cluniac monks of St. Andrew's, Northampton, but ere long it fell, after some dispute, into the hands of the Crown, whilst in the fourteenth century Edward III. granted the living, through forgetfulness, to two different religious foundations almost at the same time. The history of the church was also closely bound up with the remarkable extravagances of the Elizabethan Puritans, and is in other ways connected with various interesting incidents in post-Reformation times.

Mr. Serjeantson has before now shown his capacity for hunting out lists of incumbents, and in this case has produced a remarkably full list from the twelfth century downwards. The compiling of such lists is by no means a simple task, and requires far more search than a mere

examination of episcopal registers. It is an excellent thing, for various reasons, to put up such lists in churches, but not a few that have been thus placed of late years, often in costly material, are disfigured by many omissions as well as by some mistakes. The praiseworthy thoroughness of Mr. Serjeantson's work is nowhere more apparent than in what he finds to say about the fifty rectors of St. Peter's. For instance, the twelfth on the list is William de Bevercote, who held this living from 1311-1347. An ordinary writer would have thought himself rather clever if he had found out that this William was Chief Justice of the King's Bench and Chancellor of Scotland. Not so Mr. Serjeantson. His account of this one rector runs to six and a half pages, with the result that a far better and fuller account of this important statesman has been produced than can be found anywhere else in print. The Close and Patent Rolls, Tower and Assize Rolls, Papal Registers, and, above all, the *Rotuli Scotie*, have all been laid under contribution.

The architectural accounts of both the church and its chapels are well done, and, for the most part, well illustrated. Genealogists will delight in the fulness and accuracy of various pedigrees, and heraldic students cannot fail to appreciate Mr. Thomas Shepard's armorial drawings.

"FAITHS AND FOLKLORE" (two vols.), by W. CAREW HAZLITT (Reeves and Turner).—Under this somewhat inappropriate title, Mr. Hazlitt has issued a revised edition of *Brand's Popular Antiquities of Great Britain*, under alphabetical arrangement. It is impossible not to feel genuine respect for a writer who undertakes such a task as this, after thirty-five years have gone by since he last achieved a somewhat similar work, when he brought out a revised edition of Brand in three volumes. It may seem somewhat unkind to state it—yet if criticism is to be genuine, unpleasant as well as pleasant things must be said—but Mr. Hazlitt's first work on Brand is to be greatly preferred to this present attempt, and the two quarto volumes edited by Ellis in 1813 are still better worth having.

The fact is that Brand is particularly interesting and valuable for the time at which it was written, and a cheap exact reprint will always command a certain sale. But it is not possible to build up a satisfactory modern work on such a basis, and Mr. Hazlitt's attempt to bring down the old book "to the present time" in an encyclopædic form has swamped Brand, and is not in any way a success. Nor does the small print double-column style of issue make this edition attractive to consult. There are practically no references to good modern works on the various subjects here set forth. As these two volumes are intended to be popular, it is unfortunate that a certain amount of irrelevant nastiness has been introduced; as, for instance, under "Hot Cockles."

“THE GENTLEMAN’S MAGAZINE LIBRARY.” English Topography. Part xv. London—Vol. i. Edited by G. L. GOMME, F.S.A. (Elliot Stock).—This most useful collection of the chief contents of the *Gentleman’s Magazine* from 1731 to 1868 is almost too well known to need renewed commendation. It is now rapidly approaching completion. The topography of the counties came to an end with the fourteenth volume, but this issue is the first of three devoted to London. It is explained that the “London” in these collections is the county of London created in 1888. It includes, therefore, the City of London and portions of the old counties of Middlesex, Kent, and Surrey; the whole, in fact, of the area that is within the jurisdiction of the London County Council.

These three volumes ought to have a peculiar attraction for the citizens of the huge London of to-day, undreamt of even by the latest of the writers for old Sylvanus Urban. By the aid of such volumes as these “we can almost dramatically watch,” as is well said in the preface, “the gradual encroachment of bricks and mortar upon green fields, even green fields where ‘fairy circles’ once appeared. We can perceive, too, the careless, wanton destruction of the historical parts of London when there were only a few voices, notably that of James Carter, the architect, to protest against this useless and wicked extravagance and folly. The story of the growth of London is not altogether pleasant reading, for it proclaims too loudly the indifference of Englishmen to the art and history of their island home.”

Here we can add what the editor (Mr. Gomme) could not himself say, namely, that the conservative policy of the London County Council with regard to old buildings, wherever possible, is mainly owing to their possessing in their Clerk a keen archæologist and a man of much culture and refined taste.



**ELIZABETHAN CRYSTAL JUG,
FORMERLY BELONGING TO THE
MARQUIS OF ANGLESEY.**

*(From a Photograph by permission of Messrs. Dutton,
Old Bond Street, W.)*

*The Kylin
Illustrated Arch*

ARCHITECTURE

The Sculptured Car
Wenyan.

THE SCULPTURED CAR
WENYAN.
The car is a small, square, wooden structure, with a flat top and a small, square, wooden structure on top. It is made of wood and has a small, square, wooden structure on top. The car is made of wood and has a small, square, wooden structure on top. The car is made of wood and has a small, square, wooden structure on top.

ELIZABETHAN CRYSTAL JUG.
FORMERLY BELONGING TO THE
MARQUIS OF ANGLESEY.

Presented to the Society of Antiquaries,
London, by the Marquis of Anglesey, 1831.





The Reliquary

&

Illustrated Archæologist.

APRIL, 1905.



The Sculptured Caves of East Wemyss.

THE caves described in this and the articles which are to follow are situated close to the sea shore on the eastern coast of Fifeshire, N.B., and lie to the north-east of the village of Wemyss between it and the East Wemyss and Buckhaven gas works. The distance from the village to the gas works is about half a mile. The positions of the caves are shown on the Ordnance Map of Fifeshire (scale six inches to the mile), sheet 32. Starting from East Wemyss and walking along the shore towards the gas works, the sculptured caves come in the following order :—

- (1) The Court Cave.
- (2) The Doo, or Dove-cot Cave.
- (3) The Factor's, or Jonathan's Cave.
- (4) The Sloping Cave.

The entrances to the caves are, according to the Ordnance Map, above the 25 ft. contour line and just below the 50 ft. contour

line. The highest points on the cliffs above are 100 ft. above sea level.

The symbols sculptured on the walls of the caves correspond in most cases with those on the rude pillar stones and erect cross-slabs found in the Pictish districts of Scotland. The symbols were first discovered by the late Sir J. Y. Simpson in 1865, and are described by him in the *Proceedings of the Royal Society of Edinburgh* (vol. v., p. 521). They have been subsequently described and illustrated in Dr. J. Stuart's *Sculptured Stones of Scotland* (vol. ii.), and in Allen and Anderson's *Early Christian Monuments of Scotland*.

The symbols sculptured on the walls of the East Wemyss caves are now, for the first time, illustrated by means of photography. It is to be hoped that the publication of these articles will cause something to be done for the protection from injury of so remarkable a series of early sculptures.

THE COURT CAVE

Before considering the important archæological information which the caves of Wemyss have so long preserved, let us look at the earlier physical conditions that most probably led to the present aspect of the shore of this part of Fifeshire, for Nature, although working with no lavish hand, has stamped the coast of Wemyss with a vigorous image. The distance is little over three miles, yet on this little bit of semi-circling shore, ranging from the bluff heights of Barncraig on the west to the brae-built town of Buckhaven on the east, elemental Nature has left many traces of its wonder-working powers. Then, as centuries roll on, the mind-obeying hand of man has recorded in lasting characters the peculiar phases of an ever-moving human intelligence. While our eyes, therefore, may be scanning the visible features of the neighbourhood, our mind may be ruminating, either on long past phenomenal action or on the progressive records of man himself.

The peculiar position of the Court Cave seems at first glance a little puzzling, it being nearer the sea than any of its neighbours with twin openings facing eastward along the coast, while the mouths of all the other caves of Wemyss on the east look seaward and southward. The position would seem to be partly due to the local configuration of the adjacent grounds,

whose present topographical appearance points to the fact that, when the caves of this neighbourhood were being scooped out, the Firth of Forth had been a larger and fuller sea with many strange arms running inland. If we assume that the present local form of the ground then existed—and there seems strong evidence in support of the idea—the parish of Wemyss would be in three portions during flood tides. The middle portion would run from the deep dell on the north of Easter Wemyss to the gorge a little to the west of Methil, while the eastern remainder would terminate at the mouth of the Leven—these portions forming two low green islets. And not only would the Valley of the Leven



Fig. 1.—Distant View of East Wemyss with Court Cave and Skerries on left in foreground.

(From a Photograph by J. Patrick.)

be surging with salt water, but the whole “Howe of Fife” as far west at least as the feet of the Lomonds, would be under tidal action.

Many facts could be adduced in support of this theory of an ancient sea, and looking now at the wide mouth of the ravine in which the village of East Wemyss is so shelteringly ensconced, one seems to see how the tidal waters would rise and rush up the narrowing gorge for at least a mile inland, and thus create a westerly abraiding current at the projecting knee of rock in which the Court Cave is now found. Clearly the bold defiant frontage of this seaward cliff would intercept, to some extent, the inland flow even in calm weather. But in easterly gales, when the full

76 *The Sculptured Caves of East Wemyss.*

swing of the outer ocean came up the Firth in rampant fury, the triangular cliffs of the Court Cave and the Doo Cave would be subjected to the concentrated strength of the inshore waves which clearly had long surged about this triangular nook and, before retiring to their present lower level, had carved out the finest ornament on the Fife coast.

At what period of time such things happened is of very little consequence. Geological science can only help us approximately. Nature has so many moods of her own that human calculations, although founded on natural appearances, may be wide of the mark, for at one time we find Nature doing her work most leisurely, while on other occasions she is rushing forward in such haste as to make the whole world tremble. Yet the period in which these caves were scooped out cannot have been, comparatively speaking, so very long ago, if one considers the dim, unreckonable ages when the moon was said to be in its fast youthhood and apparently dragging the seas capriciously about. One thing seems clear—that the high and dry caves on the Fife coast were formed long after the ice age in Scotland, when our hills and valleys were rounded and smoothed by berg-charged seas and by the long-continued denudations of sub-aerial action. Geologists tell us that after glacial action had ceased, North Britain gradually subsided to between 200 and 300 ft. So it would seem that it was during this latter period of glacial action that the caves, now high and dry, were formed on the shores of our island.

Such ideas, however, cannot be accepted by a class whose minds get benumbed with fright before the vision of the many centuries needed by the waves that stained themselves with the reddening *débris* of these cavered cliffs. It is amusing to find in the latter half of the nineteenth century men supposed to be educated so immature and narrow of mind as to say that these caves were merely the work of one mighty flood during the Christian era! A northern professor, we are assured, had propounded this idea, and the reverend author of *Historical Notices of Fife* adopted it with gusto. He says he had become “bewildered by the action of innumerable centuries, and breathed with a sense of relief on learning that the excavation of these caves might have been accomplished in one mighty flood on a single day.”

An old local account of their origin is as near the mark, and more entertaining. The mothers and grandmothers of the locality long garrulously told their offspring that “the caves were

bigget by the Pechs—short wee men wi' red hair and lang arms, and feet sae broad that when it rained they turned them up ower their head, and then they served for umbrellas. Oh, ay, they were great builders, the Pechs ; they built a' the auld castles in the cintry. They stood a' in a row from the quarry to the building stance and elka ane handed foreward the stanes to his neighbour till the hale was bigget."

As might be expected, many wild and strange events are said to have taken place in this prominent cave. After nightfall,



Fig. 2.—Entrances to the Court Cave.
(From a Photograph by J. Patrick.)

accordingly, hardly anyone would pass it alone unless the sea was far enough back to allow a passage along the Skerries some little distance off. But, indeed, the narrow entrance to the pathway near the caves is so peculiarly overshadowed by the cliffs that timid people felt nervous, especially in the gloaming. And although there is nothing awe-inspiring about the place itself, there is so much legendary and traditionary lore connected with this cave that an imaginative person has only to enter it in the fading twilight to have his fancies excited ; phantoms may hover about as perplexing and fearsome as those suggested by

Hitchcock in his gruesome *Telegraphic Systems of the Universe*, or mayhap a latent superstition would gain on him fettering the reasoning faculties and making him glad to escape from the gloomy vault.

Within this cave James IV., it is said, joined a revelling gipsy band, and soon found himself involved in some danger, but by throwing off his disguise and disclosing his royalty, he managed to appease the wrath he had evoked. The lively though unkingly fracas, illumined, doubtless, by the fitful gleams of a faggot fire, may easily be imagined, and although it may not be an edifying spectacle, its character, at least, is suggestive of the picturesque, and perhaps would have been not unworthy the imagination and the hand of the painter of the "Spanish Wake."

The origin of the name or names of this cave is merely a matter of conjecture. There are two reasons assigned for the designation "Court Cave," and both seem to rest on historical data of a kind. While the Colvilles possessed the lands of Easter Wemyss and lived in Macduff's Castle close by, tradition asserts that they held their baronial courts in the capacious and well-lighted southern vault of this cave. The other reason for the name has in it a suspicious touch of irony pointing, it is said, to the king and gipsy episode just alluded to.

During the earlier and greater part of the nineteenth century, the people in the neighbourhood called the place "the Bark Cove," and an intelligent old resident of East Wemyss, whose birth dated well back in the eighteenth century, used to tell the writer that it got that name owing to fishermen barking their nets in it, *i.e.*, steeping the nets and lines in a hot brown decoction of oak bark. Such a statement would appear to carry the name back several centuries, to the time, in fact, when East Wemyss was inhabited by fisher folk. In the Kirkcaldy Burgh Records we have ample proof of this latter fact.

Perhaps the oldest of the symbols in the Wemyss caves are seen on a southern recess of this cave vigorously cut, and still in excellent preservation, doubtless, because they had been long hid in the semi-darkness of this narrow and dry vault. The representation here of the greater part of a human figure (fig. 3) holding up a weapon-like object with an outstretched arm is so uncouth and primitive-looking that it whisks one away instantly to the Cattegat, in the present Sweden, to find its prototype among the rock tracings there. It would appear to be also akin to the

figures on a bronze knife found in a grave in Jutland. Surely the defiant attitude has some reference to the god of battles, or to the god of thunder, seeing it has for a neighbour the triskele sign of Odin. Further, one observes that the upright cutting is bulbed at the lower end, and so savours of the Pagan mythology of the earlier bronze age.

On the opposite wall is a group of cup markings arranged in the form of a Latin cross, but whether it is archaic or not one cannot be sure. A forged tracing of a symbol is easily known (such forgers being ignorant men); not so cup markings, unless a



Fig. 3.—Figure of Man sculptured on Wall of Court Cave, East Wemyss.
(From a Photograph by J. Patrick.)

symbolic design be apparent. Besides, there is a tendency in red sandstone to display cup-like hollows, evidently owing to the spot or spots being originally appropriated by some lichen or creature, but, after dying out, the swaying winds continued the enlarging of the tiny circles.

In the main vault of this cave there are still a few important symbols recognisable, although nearly worn away with fuci growth that thrives on the dampish wall for a time, but in dying and falling off takes with it a thin surface of rock, so at no distant date these oft-repeated natural changes will carry away all the ancient incisions here. Already, in fact, the whole face of this prominent

and well-lighted wall of rock has so many worn and faintly visible forms that one cannot help calling up the striking symbolical representation it had once presented.

A sceptred sun axe is still fairly visible near twin circles, and although neither so large nor so finely cut as the same symbols on many of our sculptured stones, yet it is very true to the form generally adopted, although not quite so pointed in its lower termination. It is considered to be connected with Thor, whose axe it is said to represent, yet it is rarely seen on northern antiquities. There are evidently other two sun axes on this wall—one with crescent so placed at lower point that the letter Y is formed. On this same rock face is a curiously combined design of the so-called "spectacle ornament," the upright rod running between central dotted circles and branching off in the usual floriated top of the zig-zagging rod (fig. 4). But the figures on this part of the cave wall are truly puzzling, their nearly obliterated forms often little more than felt by the eyes of the archæological student.

A little before the middle of last century more light was shed on these symbols—and, as yet, no harm has resulted—when the tunnelling was carried through the rock to the south-western frontage for the purpose of laying piping to carry gas to the villagers. The orifice, too, was made large enough to serve as a passage to pedestrians during high flood tides—a convenience, by the way, that did not commend itself to some of the older parishioners, who considered it to be an interference with the designs of Providence. These simple people took their own narrow view of a long current, saying that "the sea never prevented anyone from going to the kirk, but that it had prevented many from coming from it"—a local fact affecting the Buckhaven people who attended church at Wemyss and who, during high afternoon tides about once a fortnight, had to climb over the wooded cliff tops, or go home by the much longer high road.

The general view one gets, coming from the east, of the Court Cave is truly grand and striking. The outer contours are so finely proportioned that the onlooker feels at once their natural beauty, and makes him think of the praise bestowed on handsome buildings and fine ruins and of the admiration expressed for the genius and ability of their architects; but no building of man's can surpass in grandeur nature's own temples. Man, indeed, is only great when he is wise enough to contemplate

nature's own work and follow on her lines. The designs of man, which have gained world-wide renown, be sure were before him in natural structures. Can the dome and pyramid that crown Ararat be improved upon?

Hugh Millar, I think, in one of his books touched on this theme. He had been admiring the forms and colours of a group of chaises and other fine vehicles in front of a country inn, and involuntarily, at the moment, credited the inventiveness of man with the colours and the designs with which they were adorned. He walked on a little further, came to a burn, and found himself in the presence



Fig. 4.—Symbols sculptured on Wall of Court Cave, East Wemyss.

(From a Photograph by J. Patrick.)

of even finer colours and designs, and evidently akin to the more showy ones he had just left. Doubtless he would find the yellow decorations of the chaises eclipsed by the golden girdle of the brown-robed wasps and the brilliance of the butterflies. The minnows in the stream and the insects on the banks could all outvie in refinement and beauty the gorgeous colouration of the chaises. So with this magnificent rocky span of the Court Cave before us, we may confidently challenge the works of Man. It is not height nor largeness that alone gives the impress of grandeur, but symmetry in the completeness of proportionate form. The southern archway of this cave in particular possesses these

qualities in a striking degree. The weather-worn lines, too, over the forefront of the rock form a pleasing feature which the morning's sunshine accentuates into many varied forms that would doubtless be lovingly depicted by the hand of a landscape Meissonier. Although the rock is red sandstone, the prevailing tints are pleasing even to the eye of a colourist—the face of the cave being greyed and mellowed by weather stains and creeping lichen, all harmonising well with the varied verdure atop. Indeed, on the sea-bleached side the colour is both sweet and atmospheric in hue, especially on the lower part of the rounded rock where the carnations mellow into the shade of their complementary purple.

Then the immediate surroundings and background give a quiet and pleasing setting to this prominent natural structure. On the left the tidal-washed Skerries run along edged with yellow sand for some little distance. A fringe of the wood and rock-embowered village of East Wemyss, which lies behind the cave, comes well to the eye, its further shore (until recently) being broken up by ledge and boulder, and receding for about a mile, until it disappears with the sweeping line of wood-crowned brae that dips to a point beyond the castle near West Wemyss. The shore view beyond the village, however, is now entirely gone owing to the accumulation of great banks of coal-pit *débris*. Time and waves may yet, however, renew the old scene.

In clear weather the eye is invited to run up the Firth of Forth, passing the Isle of Inchkeith, to the marked contours of Arthur's Seat and Salisbury Crag, dominating yet adorning "Scotia's darling Seat," whose grey haze seem sweeping along the base of the further Pentlands, while the long flowing lines of these "hills of home" lie clear and reposeful against the distant sky.

At the foot of this cave lies a flattish reach of red sandstone of fully a quarter of a mile in length and from 60 to 80 yards in breadth, terminating on the east at the Round Doo-cot, and on the west near the village burn (see fig. 1). Those smooth-topped Skerries have clearly been the higher playground of the tidal waves (they are barely covered during neap tides) since ever the Forth receded to its present coast line, or, perhaps we may say, since Scotland last rose a few hundred feet out of the sea. This rocky floor is peculiar to the Fife shore, and it is curious to note that a singular and primitive-looking game has been played over it during the New Year's holidays from time immemorial by the youths and

young men of Wemyss. The local origin of the game is not known, but some think that it may have been introduced by Baltic traders as a game named "Klotschassen," played in the Low Countries in winter over ice-bound courses, is identical, save in the minor differences of the balls, which are made of wood loaded with iron; while at Wemyss, at the present time, the balls, locally called "Yettlins," are wholly of iron. The probability that the game was carried from Wemyss to the Low Countries is as likely as some of the sprightly Scots that flocked thither even before the



Fig. 5.—Symbols sculptured on Wall of Court Cave, East Wemyss.

(From a Photograph by J. Patrick.)

day of Gustavus Adolphus, whose banner many more fought under. But, indeed, it was not only the young Scots' love of fighting that carried him thither, but his religion and also his loyalty towards a Stuart princess. The Scot is not seldom a cosmopolitan strongly spiced with the Viking.

Over sixty years ago, however, I have seen the game played on Old Hansel Monday with whinstone bullets, which had been picked up along the shore after heavy storms. There was nothing artificial in their form—they had been smoothed and rounded by the restless sea. Many spectators on those days, as now, lined the course and applauded heartily the player who succeeded in

making a "hail" in the fewest number of throws from goal to goal. A given number of "hails" constituted a win, and the player whose scores first reached the winning number is declared the victor for that year and holds the club medal accordingly.

Although the stronger men have the advantage of winning the game, yet it does not always fall to their lot, as a good many difficulties have to be encountered, such as the lie of the rocks, the wave-worn facets of tiny ledges, and the watery state of the course—all of which have, in some degree, a diverging and retarding influence on the balls as they rattle over the Skerries, spinning every now and then a grey band of spray while darting through the abounding pools of shallow water.

A deviation in the manner of play has taken place of late years. A narrow leather belt of about a yard in length is fastened to the player's hand, and from time to time soaked in water before rolling it round the ball, which, accordingly, on delivery, receives an extra impetus by the unrolling action of the wet, semi-elastic belt.

JOHN PATRICK.



Mediæval Barns.

" And from the distant grange there comes
The clatter of the thresher's flail."

TITHES, or the tenth part of the produce of the land, were by ancient custom, and afterwards by law, set aside for the clergy and other religious usages. At a very early period this provision passed from the Jewish into the Christian church. The faithful converts were taught from the earliest times the Scriptural duty of giving a tenth of their substance for the support of the ministry.

These tithes, for the first eight hundred years of the primitive church, were given purely as alms and were voluntary. This is chiefly shown by the decrees of the Synod held at Chelsea A.D. 787, because the nineteenth Canon "*earnestly entreats*" all to make a point of giving tithe, "because it is God's special portion." The necessity of such provision and the right on which it is founded is clearly expressed in many passages of the New Testament; also the Apostolical Canons and the works of the old Fathers of the Church abound with allusion to it.

The first introduction of tithes into England is ascribed to Offa, King of Mercia, who, in the year 794, gave unto the Church the tithes of all his kingdom to expiate the death of Ethelbert, King of the East Angles, whom he had caused to be cruelly murdered.

Afterwards they were made general, and granted to the English clergy in an assembly held by Ethelwold in 844. Examples also occur before the Conquest in the laws of Athelstan, Edgar, and Canute, and they were formerly established in France by Charlemagne within those portions of the ancient Roman Empire to which his legislation extended. The payment of tithes seems also to have been claimed by St. Augustine, who, on the advice of Pope Gregory, adopted a plan for dividing the contributions of the faithful into four separate funds—one for the bishop, a second for the clergy, a third for church fabrics, and a fourth for

the poor. A tenth was also allowed by Ethelbert under the term "God's Fee." King Ethelwulf was induced by St. Swithin to tithe his lands for religious uses, though as a legal obligation the payment of tithes was not finally established till under King Edgar. Gradually the custom extended throughout Western Christendom. The claim was held by some to be of divine law, by others of human institution, and although all were required to pay the tithe, it was optional with each one to select the church to which his contributions should be made ; but by a decree of Innocent III., in the year 1200, all were required to pay tithes to the clergy of their respective parishes, and this parochial distribution of tithes has ever since obtained in England.

In the early days the bishop had the charge of the common fund to which all benefactions were paid, but when the laity gave for special purposes this custom fell through. The clergy had their separate estates to administer as they chose, and the monasteries theirs ; then, says an able writer, "the poor were relieved, sheltered, fed, and employed by the monks and clergy, so that the religious houses became hospitals for all, the secular exchequer being thus relieved from all responsibility on account of the needy, a state of things which continued until the monasteries were destroyed."

Up to the year 1836, all tithes were paid in kind, *e.g.*, grain of every sort, fruits and herbs, peas, beans, hay, straw and wool, so that all tithe-owners, abbots, rectors, vicars, and others, were obliged to have barns in which to store their produce. Hence in mediæval days there were "tithe-barns" in nearly every parish of England.

Happily, there are several fine examples still standing in different parts of the kingdom. Where there was much corn and the abbeys had the tithes of many parishes, the barns were very well built and sometimes magnificent structures ; this may account for them sometimes being called "abbots' barns." In the immediate vicinity of the convent stood the chief barn, for the bestowal of the "products of their own lands by many of the monastic communities" ; at their more distant establishments was the "grange" barn—*i.e.*, *grangia*, a barn, a grange, a farm of a religious house—and a number of smaller ones for the use of the clergy in their parishes, correctly called "tithe-barns."

Thus we see that these picturesque old structures played an important part in the agricultural system and mediæval life of our

ancestors, and as they are now almost the only visible signs left us of those bygone days, it is our duty to cherish and save them from vandalism and destruction. The earlier barns are difficult to date owing to the plainness of their construction, but those of the fourteenth century carry their age very clearly in their "character and detail." They vary in plan, from plain parallelograms to



Fig. 1.—Abbot's Barn, Glastonbury.

(From a Photograph by Dawkes & Partridge, Wells.)

cruciform and aisleless buildings. Some have single or double transepts, and are divided into nave and aisles by arcades of stone or timber. They present, both internally and externally, magnificent erections of great breadth and grandeur. The old monks kept careful records of the ingatherings into their barns, and instances show that the "storage consisted not only of agricultural produce, but cut fuel in logs, wine, and even salted flesh and fish."

One of the most celebrated barns in England is the "abbot's" barn of Glastonbury, a fine cruciform structure, and one of the most richly ornamented of the monastic granaries still remaining. It is in a fine state of preservation, and dates from about 1425 A.D., so was probably erected in the time of Nicholas Frome, who was appointed 1420. It is of great size; internally its length is 85 ft., and its width 25 ft. 9 ins. The porches are 13 ft. 7 ins. wide; in the gables and in those of the porches are panels bearing the symbols of the four Evangelists, above which, in each gable, is a richly traceried triangular window. Upon the



Fig. 2.—Abbot's Barn, Douling.

(From a Photograph by A. Hodges.)

apex of the gable is the figure of a bishop or abbot in full canonical robes, standing 3 ft. 4 ins. high on a stone pedestal. The building is of stone with a fine timber roof, and two cart-porches forming the arms of the cross in the cruciform plan. There are slits for ventilation. The walls rise 18 ft. 6 ins. to the eaves, and have massive buttresses. The possessions of the abbey were extensive, for Glastonbury, in the days of the Benedictine Brotherhood, could boast a religious establishment of magnificent power and riches. The remains, for solidity and majesty, are unsurpassed by any of the ruined abbeys in England.

At Doultling the abbots of Glastonbury have left evidence of their taste and wealth in a fine thirteenth century barn. The walls are thick and the buttresses more massive than usual. It has not much ornament, but what there is bears the usual stamp of the century it was built in. It is constructed of the famous freestone of the quarries of Doultling, with a fine oak roof covered with stone tiles. The principal timbers are no doubt the same as originally used six centuries ago. The extreme inside measurement is 95 ft. 6 ins. long and 60 ft. wide; the old walls are 3 ft. thick. The character is earlier than that of either Pilton



Fig. 3.—Tithe Barn at Pilton, Wiltshire.

(From a Photograph by Dawkes & Partridge, Wells.)

or Glastonbury. It is a very fine structure, and testifies to the wealth of the abbey to which it belonged, the great tithes of which needed ample room for their accommodation.

The old barn at Pilton is one of the finest in the country. It is lighter than either of those at Doultling or Glastonbury, and probably rather later in date. At Pilton, also, was a grange of the abbots of Glastonbury of which the noble barn remains. It is richly ornamented, and the gables are terminated by finials consisting of bunches of foliage well carved. Near the point of each gable is a small window with pointed heads under one semicircular

dripstone and enclosing arch. There are flat arches over the doorways. Under each of the small windows, a little lower in the gable wall, is a carving in the panel of one of the emblems of the Evangelists, showing that the barn belonged to the church. The loopholes have rear-arches to them like windows. The roof is also original, perfect, and very good. It stands within a stone's throw of the church, and probably was erected in the reign of Richard II. This barn is a far finer building in every way than many modern churches.

The parish of Enstone, in Oxfordshire, formed a valuable



Fig. 4.—Rectory Barn, Enstone. Oxford.

(From a Photograph by G. Glover.)

addition to the funds of Winchcombe Abbey. Near the church stands the capacious rectory barn, which is now the property of New College, Oxford. Anciently, it was used for the ingathering in kind of the great tithes. It is built of stone with a shingle roof, and on its southern side is a large porch. It stands as a monument in itself, but bearing also a monumental inscription to the honour of its founder, Walter de Wyniforton, who had been a bursar or cellarer of Worcester, and who became abbot in 1359 on the resignation of Robert of Ippewell. The tablet, bearing a Latin inscription of fourteenth century period, is built into the south side wall. By the tablet are two female masks of the same date also built

in the wall. When translated the legend runs :—" This barn was founded and built 1382 A.D. by Walter of Wyniforton, Abbot of Winchcombe, at the petition of Robert Mason, bailiff of this place." The founder was a great benefactor to the abbey, and at the request of Robert Mason, who acted in behalf of the abbey at Enstone, he erected this barn. Before the Reformation, the abbey of Winchcombe had possessed itself of the rectorial tithe and glebe, and at the Reformation Henry VIII. bestowed them upon Wolsey to found the College of Christ Church, Oxford.

Over the city of Wells there broods an air of tranquil seclusion ;



Fig. 5.—Bishop's Barn, Wells.

(From a Photograph by Dawkes & Partridge, Wells.)

the whole place seems to be pervaded by a reposeful spirit of the past. The bishop's palace, the old moat, the conventual buildings, the grand old barn, and the three venerable gates of the cathedral yard, bear the stamp of antiquity, and bring vividly before our eyes the attempt made in Wells in the eleventh century to establish the monastic system. The Glastonbury monks struggled hard to obtain possession of it and to make one of their own order the bishop, but they failed, and before the present buildings were completed the matter had been settled. The bishopric remained independent of the monks of Glastonbury, who had to give up to the cathedral chapter the manors of Winscombe, Pucklechurch,

and Cranmore, which were ceded to Bishop Joceline and his successors for ever. The "bishop's barn," which stands in a field near the palace, is remarkable for its length (110 ft. by 25 ft. 6 ins.) and the number of its buttresses, and is a very fine and perfect example of the early part of the fifteenth century. It is "simple in character, stately in proportions," and sets forth in a striking way the perfect sense of fitness which marked the mediæval builders. It was probably erected by Bishop Bubwith, as the construction of the roof, though plainer, is the same as that of his almshouse.

In the pretty village of Shirehampton, near Bristol, there is a large tithe-barn standing in the vicarage garden, joining the public road. It is very capacious, and its date is about 1470. It has been a question, as there was land in Shirehampton formerly belonging to Llanthony Abbey, whether the old barn belonged to the abbey in olden days, but nothing is really known. It is very picturesque, with its mantle of foliage, and is in a very good state of preservation. It is 104 ft. long by 23 ft. wide, and about 18 ft. high to the wall plate.

A religious house is said to have had an existence at Bredon, in Worcestershire, before the year 780 A.D., which was granted by Offa to Worcester, but dissolved before the year 1066.

There are a few remains still traceable of another house which, at a later period, had an existence here, and the truly magnificent barn on the manor farm near the church may have had some connection with it, or with the grange of the bishops of Worcester, held here in the reign of Elizabeth. The barn, of fourteenth century work, is of immense size, with church-like proportions, and is built of rubble stonework. In plan it is 127 ft. 8 ins. long and 38 ft. 7 ins. wide, and two rows of massive wooden pillars divide it into nave and aisles. The walls are 2 ft. 4 ins. thick, and are divided by two-stage buttresses into bays; it is roofed in with stone shingles. It has two porches, 18 ft. wide, which have no buttresses. Over the east porch is a room with an external stone staircase and a handsome chimney of the same date. The monk who had charge of the barn probably lived here. The chamber is a rare and interesting feature. Originally it was lighted by small lancet slits. The interior of the barn is extremely fine, and the whole structure is a very magnificent specimen of the larger barns of the fourteenth century.

The Besford Court barn, originally belonging to Pershore Abbey,

is a double barn, and a fine example of the fifteenth century. It is of peculiar interest on account of its timber construction. Each barn has a porch, and each part measures 70 ft. in length and 28 ft. in width. The timber walls rise to a height of 14 ft. to the eaves, and it is covered in with stone shingle. There are small finial crosses on each gable apex, rather rude and roughly executed by the mediæval masons.

The monks' barn and an old dovecote are the only remains of the ancient priory at Dunster. The massive oaken doorway



Fig. 6.—Bredon Tithe Barn, Worcestershire. From the S.E.

(From a Photograph by W. Dowty, Pershore.)

of the barn bears a striking resemblance to the gateway of Bratton Court.

The vast wooden barn at Harmondsworth, in Middlesex, is a noble piece of carpentry. It is divided into three alleys by two rows of massive columns, and the upper floor has an open timbered roof. It is 192 ft. long by 36 ft. 9 ins.

Another fine old barn is still to be seen on the south side of Naseby Church. It is a very picturesque building, being constructed largely of oak timbers, with thatch for a roof and mud for the walls. In the beam over the main doorway is carved very deeply—

“E. S. 1601.”

It is generally thought that these initials refer to Edward Shuckburgh, who died in 1658, and whose stone may still be seen in the flooring of the chancel of the church, a very ancient edifice situate on a hill, which is said to be the highest ground in England. The barn stands almost on the field of the fatal fight so disastrous to the cause of King Charles the Martyr, and within a stone's throw of the source of Shakespeare's Avon. On the west side of the churchyard there is a very beautiful row of horse chestnuts.

A curious old barn belonging to the manor house at Heyford, Oxon, date 1380, is reputed to have been erected by the great builder-Bishop William of Wykeham in 1380. It is well worthy of notice, and ranks with the very fine cruciform barn which stands close to the church in the village of Swalcliffe, and also of Adderbury, where the original tithe-barn (c. 1380) remains, both built by the founder of New College, Oxford, who own the property. The barn at Swalcliffe is of considerable dimensions, 127 ft. 2 ins. by 22 ft. 10 ins. The one at Adderbury is 65 ft. by 27 ft. Reference can also be made to the barn at Littleton, near Evesham, which is a very perfect specimen. It stands on the south farm, and is 150 ft. long, cruciform, with lofty early English doorways and cross-bearing gables. In olden days it was used as the "tithe-barn" to the abbey of Evesham.

Up and down the country we come across these old conventual buildings, each one possessing its own distinctive features, which give to it a quaint and beautiful charm, and bring before our eyes the vestiges of time which are brought so vividly before us in no other way; and as historic reminiscences the vestiges thus left are not without their interest and value.

CHARLOTTE MASON.

Notes on Pre-Norman Crosses in Derbyshire.

HOPE.

THE village of Hope is situated a mile and a half east of Castleton, in the Peak District of Derbyshire, and shows certain evidence of its having been a more or less important settlement, prior to the Norman Conquest, in the cross which now adorns the grounds of the vicarage.

Of the original pre-Conquest church there are now no remains, and even this cross-shaft was removed in mediæval times and was built up in the doorway of the old church house, which afterwards became the schools. From this position, in the lintel of the door, it was removed in the last century.

The two pieces, now carefully joined together, are in many ways remarkable, for the shaft differs totally, in many respects, from the usual type of Mercian crosses in Derbyshire. This usual type is remarkable for its almost entire freedom from the well-known interlacings and knots, the chief feature in its scheme of design being the Mercian adaptation of the classical vine, as at Bakewell, Bradbourne, and Eyam.¹ The latter has knots certainly, and there are fragments at Bakewell of simple plaitwork belonging to a second cross, also a large piece of vine-carved stone which may have also belonged to the same cross.

Another type of cross is to be found at Norbury, belonging to what Mr. Romilly Allen has termed "The Dove-dale sub-group" of the main group of Mercian crosses,² owing to the prevalence of this type on both the Derbyshire and Staffordshire sides of the River Dove, which forms the boundary line between the two counties. It is to this type that the shaft at Hope bears so many points of resemblance.³ Now this is very strange, for Hope is in the extreme north of the county, while Dove-dale forms the south-west boundary, and there are crosses nearer to this

¹ *The Reliquary*, vol. x., pp. 194-204.

² *Derbyshire Archaeological Society Journal*, vol. xxv., p. 102.

³ *The Reliquary*, vol. ix., p. 128.

lovely dale which bear no traces of the influence of the Dove-dale sculptors. The ordinary type of Mercian cross of Derbyshire has, however, left its mark in a small degree, as will be seen later. It is rather strange that both the Norbury crosses and the shaft at Hope should have been built into walls, the former in the church, the latter in the church house.

East Face (fig. 1).—That part of the cross-shaft above the panel which contains the two figures is filled with a six-cord plait. The cross (No. 1) at Norbury is similarly ornamented, as are those of Ilam (No. 1) and Alstonefield (No. 2) in Staffs, and the fragments built into the walls of the churches at both places. This form of plaitwork, simple though it is, does not find a place on any of the Mercian crosses of Derbyshire, with the exception of Norbury, which really belongs to the Staffordshire-border group already mentioned, so far as its style of ornament goes. It is, therefore, rather strange that this cross, standing far from Dove-dale, should be ornamented in much the same manner, in more than one particular as will be seen later, while crosses like those of Bakewell, Bradbourne, and Eyam, which are much nearer to this quarter of influence, strike out a line of design for themselves. The manner in which the top of this panel is interlaced is rather curious, as, to keep the cord endless, it has, at the extreme top, to pass over itself for the whole length of its upper portion. Either the original planning must have been bad, or the carver has been careless over the manner in which he cut the left-hand side of the plaitwork towards the twist at the top.

The panel containing the two figures is divided from the plaitwork above by the usual slightly curved line of rounded moulding, which is so continually used on the Mercian crosses of Derbyshire, and is not half as effective a means of division as is a straight one, for it is usually hidden by the numerous curves it endeavours to separate. The border-line of this panel is formed by an oblong-shaped band of moulding with rounded corners, both top and bottom being slightly curved. The two figures which fill this compartment stand face to face, each grasping, with one hand, the shaft of a tall cross with a small head placed between them. Both are clad in cloaks to their knees. There is a likeness in this panel, taken as a whole, to the very similar groups sometimes found on incised sepulchral cross-slabs, a local example being at Heath. On some pre-Norman crosses animals, watching the cross, occur, as at Lancaster on the Anglian cross-shaft,

illustrated on p. 262 of vol. ix. of this journal; animals also appear on the beautiful incised cross-slab at Sandiacre, Derbyshire, which are very similar to those at Lancaster.

On one of the much-mutilated cross fragments at Bradbourne,



Fig. 1.
Pre-Norman Cross at Hope,
Derbyshire. East Face.



Fig. 2.
Pre-Norman Cross at Hope,
Derbyshire. West Face.

two figures appear to have been engaged in the same manner as these at Hope, but are facing the spectator.

The panel below these figures is occupied by a most interesting form of interlaced design. There is in it a marked similarity to the rare design of Scandinavian origin which appears on the back of Cross No. 1, Norbury; the east face of Cross No. 1 at Ilam, Staffs;¹ and the cross at Checkley in the same county.

¹ *The Reliquary*, vol. x., p. 238.

As in the examples just given, this design has the two concentric circles interlaced with cords, which, however, cross in a different manner. At Norbury, &c., the cord, which is interlaced with the circles, is endless; here, at Hope, there are two endless bands, which cross one another in the centre of the figure. Each separate cord of each pair is interlaced alternately with first one circle and then the other. The manner in which the Norbury cords are interlaced can be best understood by reference to the illustration on p. 128 of vol. ix. of *The Reliquary*. The pattern at Hope is both clever and effective, and is also very neat. As in the plait-work above, a single-ply cord is used throughout. This pattern at Hope also occurs on the font at Stoke Canon,¹ Devonshire. Below this comes a pattern, as remarkable as it is unusual, for the artist has vainly endeavoured to represent natural foliage. This is of course "natural" in contradistinction to the classical vine of other crosses in the county, which can hardly be described as foliage at all, for it was a mere copy of Roman work, and seems to have been used to supply the place of knots and plaits. The designer of this cross seems to have found it hard to depart from conventional treatment altogether, for though he has changed the spirals of the classical vine into more or less mathematically correct leaves, he has found himself too strongly bound by force of habit to entirely relinquish all influence from it, and has therefore carved, on the right-hand side, a main stem like that of the vine, but he has so restricted his slavish mode of copying that he has not made it take the bold, graceful sweeps from side to side of the stone that his example possesses. Thus this top leaf, and the one below, each spring from a bough which in the upper leaf compasses it on three sides, and in the case of the lower on two, more or less bearing the stamp of the curled tendril of the classical vine. In order to balance the two sides of the design, the upper bough, as it approaches the leaf terminal, descends below the level of the base of the leaf, and about in a straight line with the point from which the lower one springs, then, taking an acute turn upwards and across, enters the centre of the leaf.

This leaf is formed of five separate divisions, diminishing to a point where they join the stalk, while the one below it seems to be of a similar character.

¹ *Baptismal Fonts*. Paley.

The peculiar and rather unusual piece of interlacing below the figures should be compared with the very similar designs on the Byzantine sarcophagus at Zara in Dalmatia, which is illustrated on p. 195 of vol. vi. of *The Reliquary*.

West Face (fig. 2).—In fig. 2 there are also three pieces of the curious pattern just referred to, as on the side already described. They are all joined together, the tops of the double crossing lines being the bases of the same lines in that above, while, to complete each design, the two plaited cords cross one another on their journey from one design to the other.

Two figures of a most peculiar design fill the panel above these interlaced patterns. Unfortunately the stone is much decayed, thus hiding a most peculiar arrangement, for both figures are nimbed, and from what I can make out by a careful examination, the inner ends of the halos spring from one common point; they then, after passing round the two heads, traverse the stone diagonally, going under the chin of each of the two figures and crossing one another at a point midway between their two bodies, about on a level with their chests. Very possibly the intention of the artist was to give these lines of moulding the semblance of arms. I have never before seen any two figures such as these embracing one another on pre-Conquest crosses, or, in fact, in any early sculpture, Saxon or Norman. It is much to be regretted that this highly interesting little panel should have suffered so much from misuse, but the illustration shows what detail there is yet remaining, far better than I had anticipated. In other respects this figure panel is very like the one on the east face.

The top panel is highly interesting. It contains a much defaced representation of Our Lord bearing on His right shoulder the Cross. At the extreme top on the right may be seen His head, which is nimbed. In the left corner is the head of the Cross, the shaft of which crosses the stone diagonally. The body and legs of Our Lord may be traced with certainty, and one of His arms seems to be turned backwards, this being under the cross-head, the other projects forward and grasps the base of the cross-shaft which He carries. Below His feet is a simple piece of interlaced work, in the hollow side-angles of which are pellets, one on each side. Cross-bearing figures in pre-Conquest art are nearly always accompanied by these discs, or pellets, and serpents, or worms; they may be seen at Leek (Staffs), Bakewell (Derbyshire), on two stones; and Kirk Andreas, in the Isle of Man.

The realistic way in which Our Lord's back is bowed down by the weight of the Cross should be noticed.

There is no carving of the Crucifixion on this cross, and had there been it would perhaps have been placed below this panel, in which case the two figures on the other side (fig. 1) might have been intended to represent St. John the Divine and the Blessed Virgin Mary, as they seem to have done at Bakewell.¹

The two sides are quite devoid of figure sculpture, the ornament consisting of knotwork chiefly.

The South side (fig. 3) is entirely ornamented with repeated figure-of-eight knots, which are of only single ply, as is the knotwork throughout this cross. The similarity to the Dove-dale group of crosses is again apparent here, both the crosses at Norbury being thus ornamented, No. 1 on part of one side, and No. 2 on both sides. No other crosses in Derbyshire have this ornament, save the smaller fragment at Ashbourne.

The North side is again rather curious, and is shown in part on the right-hand side of fig. 4. The whole of this side below the break in the upper part of the stone, with the exception of a few inches at the top, is ornamented with an irregular interlaced pattern.

The upper portion is of a very different character to the rest of the cross, but is unfortunately much worn. It seems to partake of a zoöomorphic character, having a certain faint likeness to the so-called dragons on the font at Wilne in this county, which was once part of a highly ornamented cross-shaft. Spirals, foliage, and pellets are here intermingled without, apparently, rhyme or reason.

The poor illustrative powers of the photographs I must put down to the extremely awkward situation of the cross. It is set on a slight eminence in the vicarage garden, and is surrounded by bushes of all sorts, making photography a most exasperatingly difficult operation, in spite of the kindness of the Vicar, who removed boughs right and left for me; and, to make matters worse, in taking fig. 4, the camera was bound to face a bright sun, which, as anyone who has the slightest acquaintance with photographic methods will know, is an almost hopeless situation.

¹ *The Reliquary*, vol. x., p. 197.

This must be my excuse for the last photograph, while in the case of fig. 2 a closer approach for detail was impossible owing to its raised situation, bushes and daffodils, &c.



Fig. 3.
Pre-Norman Cross at Hope,
Derbyshire. Detail of South Side.



Fig. 4.
Pre-Norman Cross at Hope,
Derbyshire. Detail of North Side.

The chief dimensions are :—

Total height	.. .. .	6 ft. 6 ins.
Width of S. and N. sides at top	7 ins.	
" " " " " at base	12 "	
" " E. and W. sides at top	10½ "	
" " " " " at base	1 ft. 4 ins.	

It is composed of a fine grained reddish sandstone, or perhaps

millstone grit, probably the latter, as it is a local stone, being quarried extensively at Grindleford.

Though I have termed this stone a cross-shaft, there seems to me some doubt as to whether it ever possessed a head at all, as fig. 1 shows that the plaitwork was continued above what now remains, and, if much higher, the "neck," if it were ever a cross, would be very thin and unstable. It may have been a simple upright memorial stone to some Mercian bishop, but nothing can be proved till a head is discovered.

BLACKWELL.

Blackwell is a typical north-east Derbyshire colliery village, and in no way belies the first part of its name, for it lies between Chesterfield and Alfreton (nearest the latter), and is therefore in the heart of the "black country" of Derbyshire. The same smoke which has converted the once red rows, groups, and single specimens of brick houses, over which Mr. Ruskin would surely have pronounced one of his most withering criticisms had he seen them, has had an equally grimy effect on the shaft of a pre-Norman cross which stands in the churchyard. This in no way tends to help either examination or photography, as the carving is on the whole very shallow, and, as the surface of the stone is so black, what little shadow is cast by the raised cords is much minimised. The tone of this cross-shaft must not be judged by the photographs.

Of the actual fabric of the church the less said and seen the better. Its ancient foundation is amply proved by its dedication to St. Werburgh. The original church may have been built almost directly after the death of this saint, or, at any rate, soon afterwards,¹ and in that case the cross would be coeval. The latter now only is left to point out the age of the settlement, for in 1826 a brief was issued for the purpose of obtaining funds for, not the restoration, but the actual "re-building" of the fabric. With charming candour and entire ignorance of its disgraceful destructive properties, the brief proceeds to inform the world at large that the church is "believed to be one of the oldest in our county of Derby." The destroyers of this old church, possibly a Norman gem with extensive Saxon remains of a type to make an archæologist's mouth water figuratively, have, however, left their names, never-to-be-sufficiently-execrated, carved on a stone

¹ St. Werburgh died in 699.

on the west side of the tower, that present day church-lovers may at least have the satisfaction of holding them up to ridicule.

The remains of the cross stand on the south side of the church, closely surrounded by headstones, &c. The ornament consists entirely of knotted and interlaced cords, quite unlike that on any of the other crosses of Derbyshire, and very shallow and irregular.



Fig. 5.
Pre-Norman Cross-shaft at Blackwell,
Derbyshire. West Face.



Fig. 6.
Pre-Norman Cross at Blackwell,
Derbyshire. South Side.

In the top of the stone is a mortise, but the whereabouts of the stone on which the corresponding tenon must have been, is at present unknown. I do not know where this stone was found, or how long ago it was raised in its present position.

West Face (fig. 5).—The ornament of this face consists of a six-cord plait with horizontal breaks along the margins at each side.

Below the knotwork is a plain blank panel, with a line of moulding between it and the knots, and also on each side. The lower half of this side moulding, which is merely a continuation of that which borders the knot-covered part, is worn away; this being the case it may have been possible that the part now blank was originally either carved with figure subjects or else was inscribed, but there is now no trace of either sculpture or inscription. On the other hand, it may be that this cross was never completed, and that this portion was never ornamented in any way, also the portion which would have fitted into the socket at the top may never have occupied its intended position, for the east side of the mortise is broken away and would thus never have supported the stone above it. This breakage may have occurred during the work of carving or may be comparatively recent.

South Side (fig. 6).—This side, which is best preserved, is of a peculiar design. The ornament consists of the spiral knot with a double twist repeated four times. The carving is most irregular, both in the “setting out” and in the width of the cords, which vary considerably. Below the lowest knot is a blank which, like the west side just referred to, may once have been carved with another style of design or variety of subject.

East Face (fig. 7).—Time and, probably, misuse have levied heavy toll on this face of the stone, so much so indeed that were it not for the two lowest knots it would be well-nigh impossible to identify the pattern.

The bottom knot is different from that immediately above it, and is made to fill up the angles of the base, which the upper one would not do properly. This upper knot is the well-known Stafford knot with an extra cord interlaced, and, from what I can make out from the stone itself, appears to have continued all the way up this side of the shaft. This Stafford knot is not placed with its rounded side towards the centre of the stone, as at Norbury in this county, but with the points at the sides upwards, and the rounded side downwards. If the stone were not so decayed it would be interesting to see how the artist, or sculptor, managed to keep his cords endless by making them join in the knot above. The effect can never have been half as fine as on the back of No. 2 Cross at Norbury,¹ where the knots are placed back to back in two perpendicular rows. This latter cross is the only one which has

¹ *The Reliquary*, vol. ix., p. 130.

this form of knot in Derbyshire, besides the one under notice, and a fragment at Ashbourne. The bottom knot in fig. 7 is one of the same Stafford knots, but is so treated that the two cords, after leaving the knot proper, pass into the base angles of the panel, and then take a sharp turn upwards, which makes a very neat finish to this side.



Fig. 7.
Pre-Norman Cross at Blackwell,
Derbyshire. East Face.



Fig. 8.
Pre-Norman Cross at Blackwell,
Derbyshire. North Side.

The Stafford knots on the upper part, that is above this lowest knot, are arranged so that the pointed corners shall face one another and nearly touch, while the rounded sides are therefore alternately pointing upwards and downwards. At the top of the photograph may be seen the broken edge to the mortise.

North Face (fig. 8).—The ornament on this face consists of interlaced work composed of Knot No. 4 (see J. R. Allen's *Celtic Art*, p. 266), facing alternately to the right and left, and repeated three times. This side, by the way, was well-nigh impossible to photograph, as it is close to the holly bush which forms the background to fig. 6, so that the camera had to be planted in the middle of this bush and the various boughs held aside during the exposure. It is a pity this shaft cannot be moved to a more open situation, as at present it is thickly surrounded by tombstones.

The principal dimensions are :—

Total height	4 ft. 9 ins.
Width E. and W. at top ..	1 ft. 1 in.
„ „ „ at base ..	1 ft. 5 ins.
Width N. and S. at top ..	10½ ins.
„ „ „ at base ..	12½ „
„ „ „ of mortise..	6½ „
Width E. and W. of mortise..	9 „
Depth of mortise	4 „

There is no similarity in this shaft to any other cross in the county save Norbury, which really belongs to the Dove-dale sub-group of Mercian crosses,¹ whose native county is Staffordshire, and this similarity is by no means marked.

Blackwell may be reached by rail, if anyone desires to see the cross, the nearest station being Westhouses on the Midland Railway. The dreary aspect of this part of the county on a wet day is truly terrible and, thank Heaven, does not represent a typical piece of Derbyshire scenery.

ST. ALKMUND'S, DERBY, NOW IN THE DERBY MUSEUM.

In the Corporation Art Gallery and Museum at Derby is the remains of a once fine cross of pre-Norman times. Its original site was in the churchyard of St. Alkmund's Church, Derby, but it was removed from the church some years ago.

The portion of the shaft illustrated is in a corner of one of the rooms of the Museum, while a smaller piece of the same shaft lies neglected outside the building.

A first glance shows its character at once. It seems to be more of a Scandinavian type of cross than Anglian, yet has a certain

¹ *Journal of the Derbyshire Archaeological Society*, vol. xxv., p. 102.

faint resemblance to the latter type. It is best compared with the font at Dolton, Devon, and the dragons more or less correspond with those on the fine Anglo-Saxon pins, from Lincoln, an illustration of which forms the frontispiece to vol. x. of this journal.



Fig. 9.
Pre-Norman Cross-shaft, Derby Museum. Face No. 1.

At present it is fixed in a bed of cement on the floor of the museum, and owing to this I was unable to photograph the back, which, however, is much worn and not particularly interesting.

The best preserved and most interesting face is that which I have termed No. 1. At the top is the body, legs, and tail of an animal which probably resembled the one below it (fig. 9).

The creature which occupies the central portion of the stone may be best described as a "dragon rampant." The body is deer-like in shape, while the chest is large and protruding and the neck long. The head is of the usual type in such animals, with a large tuft or crest projecting backwards from the base of its skull. The creature's tongue, of a two-ply character, is wound once round its neck and then projecting forward takes a turn round its uplifted foot. Its general position rather reminds one of the Talbot as used as a crest. The shoulder of this dragon is clearly marked by two incised lines. The tail is long and knotted, and terminates below the stomach. This monster is standing upon one of the curved divisions so usual in the true type of Mercian cross.

Below it are the remains of another monster, of which only the back and head are to be seen. The body of this creature is carved with numerous closely-cut circles, most probably intended to represent scales. As in the dragonsque creature above it, this also has a long projecting tongue which is knotted with its tail.

Face No. 2 is of a very similar character to the one above (fig. 10). At the top is the figure of a bird, the head of which, however, is missing. From what can be seen of it, it appears to closely resemble the birds which remain on the beautiful carvings from Shobdon Old Church, Herefordshire, but these are of Norman date.

Under the bird is a curved division, below which is a dragonsque animal very similar to that occupying the same position on *Face No. 1*. The right fore-paw is raised to the level of his nose and his tongue hangs from the near corner of his mouth. The tail is short and curly, and between his fore and hind legs there is a device which resembles nothing so much as two intertwined serpents, having one body between them.

Below this dragon is a double form of the usual curved dividing line, beneath which is a curious toad-like monster, through whose body a spear has been driven. His tongue, which, like the other creatures', is long and curly, is wound round it.

Face No. 3 is of a totally different character to any of the others. At the top is a small piece of knotwork of an identical pattern to that on the cross at Blackwell, on the north side (fig. 8). The lowest loop of this knotwork has, interlaced with it, the head of a long cat-like creature which is firmly held in the beak or jaws of a monster below, which is more like an ostrich than anything now living,

though the neck suggests the giraffe. The cat-like creature is grasped across the back of the stomach, its legs and tail hanging down below the head of the attacking party, while the head hangs backwards over its own back in a very realistic fashion (fig. 11).

The creature of the ostrich type is unfortunately broken off at the shoulder. A curious point, which should be noticed, is that



Fig. 10.
Pre-Norman Cross-shaft, Derby
Museum. Face No. 2.



Fig. 11.
Pre-Norman Cross, Derby
Museum. Face No. 3.

the left hind foot of the cat-like animal projects right on to the plain moulded edge of this side of the stone.

The back, which I was unable to photograph, has the much-worn remains of a large half-dragon, half-serpent creature covered with huge spots.

On the grass plot in front of the Museum entrance is another

portion of this stone, of which three sides are ornamented with precisely the same pattern of knotwork as the top of Face No. 3. The material of which this cross-shaft is composed appears to be a reddish sandstone from Little Eaton, near by. It is now quite black. The principal dimensions are as follows :—

Height	..	..	..	..	..	2 ft. 10½ ins.
Width	..	..	..	..	..	1 ft. 2 ins.
Thickness (Faces 2 and 3)	..	..	..	..	..	10 ins.

I have to thank Mr. Crowther, the curator, for leave to photograph the Museum cross, and also for permission to move it, if I could, from its bed of cement, a feat which, when accomplished, reduced the said cement to atoms.

G. LE BLANC SMITH.



Some Unrecorded Saxon Churches.

THE latest, and by far the longest, list of Saxon churches remaining in England, is that given by Professor G. Baldwin Brown in the second volume of *The Arts in Early England*, which appeared in 1903. Greatly in advance of its predecessors both in fulness and accuracy, it will doubtless for some time to come be considered the authoritative pronouncement on the question which of our churches are, or are not, "Saxon" buildings. The criteria according to which a place on the list has been granted or refused are clearly stated; and these will probably be generally accepted as constituting the soundest practicable tests of pre-Conquest work.

Four churches which are not in the above-mentioned list (three of them not being in any previous list, so far as the present writer is aware) satisfy, it is believed, the conditions laid down by Professor Baldwin Brown—*i.e.*, they exhibit in each case "definite features which are known to be Saxon."¹ These additional examples, if their claims can be established, have over and above their intrinsic interest the further value of helping to render the list still more complete. The following notes on these four churches are offered to the readers of *The Reliquary* in the hope that they will recognise their right to be included in the Saxon roll.

(1) *Nassington* (Northants).—Here the existence of a considerable fragment of a beautiful Saxon cross-shaft (fig. 1), discovered near the foundations of the north wall at the restoration of the church in 1884, though of course in itself no evidence of any Saxon church on the site, yet is an indication that it is worth while to look for other pre-Conquest work. And we find near the top of the west wall of the nave a triangular-headed opening about 6 ft. high by 2 ft. wide, now partly filled in with masonry which blocks the middle of the opening, but leaves its two faces visible (fig. 2). The head is formed by two flat through-stones inclined to one another at an angle of about 90°, and the jambs show irregular

¹ Cf. vol. ii., p. 331.

“long and short” work. In general appearance it is strikingly like the similar and nearly similarly situated opening at the west end of Bosham Church, Sussex, which is admittedly Saxon (*cf. The Arts in Early England*, vol. ii., p. 170). The western face of this opening is rebated for a wooden door or shutter. Lower down, on the eastern, or nave, side of this wall, may be seen traced in the plaster the outline of a widely-splayed, semicircular-headed window, now completely blocked up. As its masonry is entirely



Fig. 1.—Saxon Cross-shaft in Nassington Church.

hidden by plaster, its character cannot be determined ; but presumably it was the west window of the Saxon church before the tower was built. Below this window is the tower arch, Norman work of the twelfth century, no doubt cut through the earlier wall when the tower was added.

Fig. 3 shows an Early English lean-to structure built up against the south wall of the Norman tower. (There is a similar structure on the other side built up against the north wall.) This lean-to

aisle, or chamber, now used as the vestry, is very dimly lighted ; and the upper part of the angle formed by the south wall of the tower and the west wall of the nave is practically invisible without the aid of a strong artificial light. Photographs of this corner, shown in figs. 4 and 5, were exceedingly difficult to obtain. The height of the building being nearly twice as great as its width, both camera and lens had to be strained to the utmost ; the



Fig. 2.—Interior of Nave of Nassington Church.

focussing was done on the flame of a candle fastened to the top of a fishing rod and hoisted up into the dark corner ; and, in the absence of any flash-light apparatus, reflected sunlight was directed upward to the walls in and near the angle by a mirror kept in motion during the exposure.¹ It is hoped that the photographs, though

¹ For valuable assistance, enabling the writer to examine, measure, and photograph the details of this corner, he is greatly indebted to the kindness of the Vicar, the Rev. C. J. Percival.

defective, may be sufficiently clear to show the main features of interest.

An Early English arch resting on semi-conical corbels supports the wall which separates this thirteenth century chamber—or western aisle—from the fourteenth century nave aisle, which is both wider and loftier than the other. This wall is built up flush with, but is not bonded into, the west wall of the nave. The



Fig. 3.—Exterior of Nassington Church.

angle of the latter exhibits Saxon technique. Beginning at a height of about 3 ft. above the cap of the Early English corbel, and continued upward to a foot or so above the roof of the building are quoin-stones of “long and short” work. There are seven of these in all, four of which may be seen in the photographs. The “long” stones are all about 3 ft. in height; the “short” stones about 10 or 11 ins. As at the neighbouring Saxon church of Wittering and elsewhere, the corner work projects slightly from

the wall surface, forming a kind of pilaster-strip of the usual width (about 11 ins.), the "short" stones and parts of some of the "long" ones being recessed and roughly hatched in order to take a coat of plaster, which was finished flush with the stone strip.

Above the Norman string-course on the south wall of the tower (which, like the upper one outside the building, is of characteristic semi-hexagonal section), the plaster has been stripped from the



Fig. 4.—Chancel Arch of Nassington Church.

angle, and a straight joint may be observed running up the whole height of the wall, showing how the three-sided Norman tower was built up against, but not bonded into, the earlier Saxon wall.¹ Below the string the straight joint is concealed by plaster. (What appears like a string on the aisle wall, continued across the Saxon quoin-stones, is a line of plaster marking the height of a modern ceiling removed at the restoration in 1884.)

¹ Owing to its great relative height, only the lower part of this straight joint is visible in the photograph (fig. 5).

No traces of similar work have as yet been discovered on the north side. But the whole evidence goes to prove that Nassington church has retained its Saxon west wall, and that, like Wittering, it consisted originally of nave and chancel only, a building with lofty walls and without tower or aisles, of a usual type and of a comparatively late period.

(2) *Wansford* (Northants).—Here again the early work is confined to the west wall of the nave. Fig. 6 shows the west doorway



Fig. 5.—Chancel Arch of Nassington Church.

now leading into the tower, a thirteenth century structure, whose south and north sides were built up against the older nave wall, as we have seen was the case with its neighbour at Nassington. The lintel and the upper part of both jambs of this doorway have been rebuilt in later times: the sill and the four lowest stones of the south jamb and the three stones above the lowest of the north jamb are "long and short" through-stones built in the Saxon manner. The upright or "long" stones are respectively 1 ft. 10 ins. and 2 ft. $\frac{1}{2}$ in. in height. The jambs incline inwards

from the base, so that the doorway is somewhat narrower in the middle than at the bottom. The breadth of the through-stones is 2 ft. 4 ins. A rebate in them $2\frac{1}{2}$ ins. in width at a distance of 7 ins. from their western faces shows the position of the original door, which opened inwards into the church, but was not set so close to the inner, or eastern, face of the wall as was usual with Saxon doors. On the western side of the wall is a rude plinth made of big slabs some 4 ins. in height and about as much in projection.



Fig. 6.—Doorway in Wansford Church.

Above the doorway is a window, opened out at the restoration of the church in 1902, and previously blocked. The eastern side of the opening is splayed and plastered. Its western face, now looking into the tower, was originally external (fig. 7). The photograph shows its character, and no long description is necessary. The dimensions of the opening at the plane of the glazing are: height, 3 ft.; width, $8\frac{1}{2}$ ins. Each jamb is formed of a single stone, as is also the semicircular head. These are flush with the

wall surface, save for the projection of a raised rib, or flat roll-moulding, carried round the arch and continued down the jambs. The rude impost-block on the south side has a projection of about $2\frac{1}{2}$ ins.; that on the north side was similar, but has been hacked off nearly level with the wall. The window-head has been slightly cut away at the apex of the arch in order to assimilate it to the later lancet-shaped window light. In the inner edges of both arch and jambs may be observed holes drilled at intervals in the stone.



Fig. 7.—Window in Wansford Church.

These are believed to have held the ends of withes or osiers which formed a wicker-work protection to the opening before it was glazed. Such ends, charred or decayed, have been found in one or two of the holes.

No “long and short” work, or other mark of Saxon building, now survives at the corners of the wall, the quoins of which have been rebuilt probably more than once. But the doorway and the window above described appear to show definite characteristics

of pre-Conquest style, even if they be not of actual pre-Conquest date.

(3) *Thornage* (Norfolk).—The walls of this church have been re-faced with fresh flints, and the whole building has at present a very new appearance. But the lower part of the north-west angle of the nave has quoin-stones of unmistakable Saxon work. The photograph (fig. 8) renders any description superfluous. The

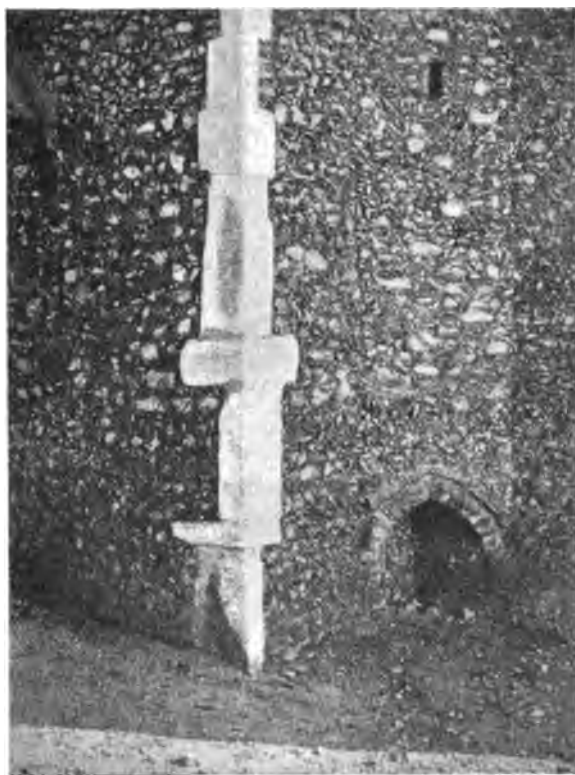


Fig. 8.—Angle of Tower in Thornage Church.

upright or “long” stones are respectively 1 ft. 11 ins. (above ground), 2 ft. 1 in., and 2 ft. 6 ins. in height. The flat or “short” stones are respectively 4 ins. and 8 ins. in height. The total height of the Saxon quoins is 7 ft. 7 ins. The quoin-stones above are all of the later character shown in the upper part of the view.

The chancel walls are in the same straight line as those of the nave, and there is no chancel arch or other mark of division between them. In the north wall are two windows, one in the chancel

part, and one in the nave, plain round-headed single lights, whose sills are about 10 ft. 3 ins. above the ground. Each has an outward splay of 1 ft., and an inward splay of 2 ft. 1 in., measured at right angles to the wall surface. Before the "restoration" of the church in 1898 these windows were blocked up: since then they have been opened out, but the rough stonework of their jambs and the equally rough brick or tile work with which their arches are turned have been completely hidden beneath a thick coat of plaster or cement. Before they were coated they closely resembled in appearance the window at Woodstone whose head is shown in fig. 9, and the acknowledged Saxon window in the tower of St. Julian's Church, Norwich. When we consider these windows in connection with the quoin, we can have but little hesitation in assigning them, and consequently the wall in which they remain *in situ*, to a Saxon origin. Possibly they may be post-Conquest in *date*, for in East Anglia belated examples of Saxon technique seem to occur more frequently than elsewhere.

(4) *Woodstone* (Huntingdonshire).—This example is given in Rickman (sixth edition, p. 95), but it is refused a place in Baldwin Brown's list. It is part of a window (see fig. 9) in the west wall of the church tower, which was almost entirely rebuilt in a pseudo-Norman style during the course of a very trenchant "restoration" some sixty years ago. The lower part of it has been encroached upon by the modern west doorway, and over the head of it is an arch carrying the new west wall of the superstructure. But, luckily, it has been spared and has not been plastered or otherwise tampered with, and its rude construction and its external splay afford visible evidence of its early date. The window opening is about 1 ft. 2 ins. (measured at right angles) from the surface of the outer wall. It greatly resembles the Saxon tower window at St. Julian's, Norwich, and other similar examples, and it is difficult to believe that it is not pre-Conquest work.

We may also notice two Northamptonshire churches, situated close together, *Pattishall* and *Stowe-nine-churches*, which have a place in Professor Baldwin Brown's list, but which are described therein as having, the one more, the other less, Saxon work than appears in them.

At *Pattishall* "the main fabric" is said to be Saxon. But the only part of it that exhibits "definite features known to be Saxon" is the north wall of the nave, which has well-marked "long and short" quoins at both its north-west and north-east angles. An

impost of the chancel arch is illustrated as a pre-Conquest example. But, though the details bear a certain resemblance to those of the supposed Saxon work in the south doorway at Barholm and in the chancel arch at Bosham, this chancel arch at Pattishall does not stand the prescribed test. There is no "long and short" work in the jambs; there are no through-stones; there is no pilaster-strip at the sides bent over the arch as a hood-mould;



Fig. 9.—Window in Woodstone Church.

the arch is recessed, and the stones composing it are set in the Norman manner.

At *Stowe-nine-churches* only the tower arch is given as Saxon. But the whole tower is Saxon, too. Its stages are divided by a string-course of square section; on the west face of its middle stage is a plain semicircular-headed window splayed equally outside and inside; and on both the eastern and western faces of the belfry stage are two typical pilaster-strips.

Two facts may account for its pre-Conquest character escaping

notice at first sight. Externally it is wholly coated with plaster; there are no "long and short" quoins visible at the angles, nor do the pilaster-strips project far from the wall surface. Internally the extraordinarily small size of the tower arch—only 7 ft. 3 ins. in height and 3 ft. 7 ins. in width—might well lead an observer to suppose it a doorway, and the tower to be a later addition to the church.

As well as the examples given above, two Sussex churches, though in a different category, may claim our attention. One of these, *Old Shoreham*, is mentioned and rejected by Professor Baldwin Brown; but, unless we are prepared to postulate three different periods of building there, all of them in the Norman era, it is not easy to understand why it should be rejected. The earliest part of the building is the north-west angle of the nave and the western part of the north wall, which appear to offer "definite indications" of Saxon work.

The four lowest quoin-stones are "long and short" work, rude and massive.¹ The upright stones are 3 ft. and 2 ft. respectively in height; the flat stones each 1 ft. 3 ins. and about 2 ft. in breadth. Separated from these by several courses of later masonry with ordinary bonding, not far from the top of the wall, are three more quoin-stones, two flat and one upright between them, of much the same character and dimensions as those below, but even more typical "long and short," as the "short" stones are thinner in proportion. There can be no doubt about the Saxon "feeling" of this angle. On the other hand, the comparatively perishable material of the quoins—sandstone—may make some hesitate to ascribe a pre-Conquest *date* to them.

But the evidence does not rest wholly upon the treatment of the angle. The western part of the north wall for some 14 or 15 ft. from this north-west corner is thinner by a foot or so than the eastern part of it. The two parts are flush internally, and the difference in thickness is only observable outside. At a distance of 6 ft. 6 ins. eastward of the north-west angle is a very rude, relatively lofty, round-headed doorway, blocked up level with the wall surface. Only a few feet east of it in the thicker—Norman—wall is another blocked doorway, clearly later and of Norman character. Just opposite to this in the south wall of the nave is a similar Norman blocked doorway, the head of which has been cut into by a later Norman window.

¹ Showing a decided "penchant for the megalithic," as Baldwin Brown calls it.

If we take into consideration the character of the quoins at the north-west angle, the relative thinness of the western part of the north wall, and the existence of two north doorways within a few feet of one another—the later of which is obviously Norman—it seems the easier alternative to believe that an earlier Saxon fragment was left when Old Shoreham church was practically rebuilt in Norman times.



Fig. 10.—Window in Castor Church.

We may also remark that high up in the gable of the west wall of the nave is a small, triangular-headed window. Its mouldings and general character are certainly not Saxon, but its presence may indicate the existence and position of a former real Saxon window of similar shape.

The other church is Clayton. Professor Baldwin Brown describes and illustrates its chancel arch as Saxon, but mentions no other part as being pre-Conquest. However, the general appearance

of the building, "even as seen from the bicycle saddle,"¹ is such as to lead one to expect pre-Conquest work. The church is of the "nave and chancel" type, narrow and short, with high walls. On examination we find the north-west angle of the nave very similar to that at Old Shoreham. The work is much obscured by plaster and by ivy, but both "long and short" and "big" stones occur, both at the bottom of the quoin and (as at Shoreham) after interruption, near the top of the wall. At the south-west corner all evidence is lost through its being thickly coated with modern plaster. This at the angle takes the form of a pilaster-strip, and may possibly indicate the character of early masonry beneath.

We will conclude this article with an example whose "long and short" work has led many to regard it wrongly as Saxon.² Fig. 10 shows part of the east wall of the north transept at Castor, Northants. This transept is Norman, as is proved by two clearly Norman windows, as well as by the Norman semi-hexagonal string which runs round it. It will be observed that this string on the east wall has been cut through for the insertion of a Geometrical two-light window, whose sill has been, in later times, cut through in its turn for what was apparently a doorway,³ since blocked up. In order to disturb the wall as little as possible, the openings in it for the window and the doorway respectively were made only just wide enough to admit them; and the upright or "long" stones were no doubt employed in the jambs for this reason.

Other instances of belated "long and short" may sometimes be found in the jambs of doorways and windows, *e.g.*, in the seventeenth century doorway at Nassington (fig. 11).

In connection with this subject may be noticed a Saxon sculptured stone, hitherto unrecorded, which the present writer had especial satisfaction in discovering at Oundle. Wilfrid is known to have founded a monastery here during the latter years of the seventh century, and to have died in it in 709; and Æthelwald is stated to have rebuilt, in the middle of the tenth century, the church of Oundle (*i.e.*, Wilfrid's), which afterwards

¹ Cf. *The Arts in Early England*, vol. ii., p. 82.

² Cf. a paper on "Some Anomalies in the Earlier Styles of English Architecture," by C. H. Hartshorne, in the *Archæological Journal*, vol. iii., p. 288; and a paper read before the Archæological Society of Lincolnshire and Northants by the Rev. F. P. Lowe, May 22nd, 1850 (*Associated Archæological Societies' Reports*, vol. i., p. 110).

³ Not a low-side window, as assumed by Mr. Lowe in the above-mentioned paper, *loc. cit.*

became the parish church. Thus there were some grounds for hoping that, in or near the present church, the site of which has been identified, as shown above, with those of Wilfrid and Æthelwald, some material evidence might be forthcoming to corroborate the documentary evidence, and that some monument of pre-Conquest times might be found to add confirmation to the records of history. With this hope the writer, after looking in vain for any Saxon work *in situ* in the present building, while turn-



Fig. 11.—Doorway in Nassington Church.

ing over and examining several loose stones more or less worked, which had been placed in the crypt underneath the south transept, among several relics of an early Norman church, came across two fragments of still earlier work. These fit together, and appear to have formed part of a Saxon coffin-lid (see fig. 12). The central rib was probably the stem of a cross, the interlacing or plaitwork on each side of it being a quite normal form of ornament in such a position. The dimensions are : height, 1 ft. 4½ ins. ; width, 1 ft. 4 ins. ;

thickness, varying from 2 to $2\frac{1}{2}$ ins. Though the outer rib on the right-hand side has been wholly broken away, the position of the central and left-hand ribs and the correspondence of the two bands of plaitwork show that the original stone, when perfect, was not wider in this part than it is now, *i.e.*, 1 ft. 4 ins. As there is a slight inclination of the left-hand towards the central rib (or supposed cross-stem), the coffin-lid may be presumed to have tapered towards the foot in the usual manner, and the stone (as it appears in the photograph) to have been wider at one end



Fig. 12.—Fragment of Saxon Slab in Oundle Church.

than at the other. The surface of the stone, both front and back, is practically flat—that is, there is no indication of any coping.

In a paper by Mr. J. Romilly Allen on "Early Christian Sculpture in Northamptonshire," printed in the *Proceedings of the Architectural Society of the Archdeacons of Northampton and Oakham for the Year 1888*, a list is given of all the specimens of Saxon carved stones then known to exist in the county, with a description of each, and with illustrations of many of them. Fifteen different places are mentioned where such stones are to be found, but Oundle is not among them; and it is gratifying that there can be added to the list a place which, on historic grounds, has claims to such high ecclesiastical antiquity.

R. P. BRERETON.

Notes on Archæology and Kindred Subjects.

AN ELIZABETHAN CRYSTAL JUG.

Frontispiece.

ONE of the most sensational incidents that has ever occurred at Christie's sale-rooms took place yesterday afternoon, when a unique Elizabethan ewer of rock-crystal, the property of the late Marquis of Anglesey, was sold.

Mounted with silver, and not more than 6½ ins. high, it was expected to realise £2,000 to £3,000, though opinion was divided as to its real value.

With trembling hands the auctioneer's porter held aloft the precious object, and all around the crowded room could be heard whispered exclamations of admiration and hazards as to what it would fetch.

"Fifty guineas," cried a voice, which aroused a chorus of subdued laughter. "Sixty guineas," said another voice. And then, pell-mell, the dealers ran the price up. Five hundred guineas was reached in two minutes, and in five the figure had been doubled. Then many dropped out, leaving only Mr. Duveen and Mr. Partridge in the field.

There was a buzz of excitement, and the crowd settled down to watch a Homeric struggle. Remorselessly, the former increased his opponent's 200 guineas, 300 guineas, and 500 guineas bids, each increase being conveyed to the auctioneer by an almost imperceptible nod.

"Four thousand guineas," at last cried the auctioneer.

All eyes turned to Mr. Duveen's competitor. Would he accept defeat? Thrice the auctioneer repeated his cry, but there was no response, and the hammer fell.

A romantic story is attached to the ewer. It was discovered, quite by accident, by a representative of Messrs. Christie among a pile of worthless china from the Marquis of Anglesey's seat, Beaudesert, and, had it not been for the expert, would probably have been thrown into one lot with a number of worthless objects at the country sale, where it might have realised a few shillings.—*Daily Mail*, Feb. 25, 1905.

We are indebted to Messrs. Duveen for kind permission to reproduce the photograph of this interesting specimen of art workmanship.

RINGERS' JUGS.

IN many parts of England, where the parish church had a peal of bells, it was often the custom for many of the younger members of the families of the well-to-do classes resident in these parishes to take part in the company of bell-ringers.

The advantages of this custom were very considerable, and not the least was the encouragement it gave to the practice of the peculiarly English art of change-ringing, and the resulting competition between different teams. It appears also, in many parishes, to have been customary, when these meetings for change-ringing took place, for applications to be made to the inhabitants for refreshments in the shape of drink, and perhaps food, and it does not seem to have been confined only to these meetings between companies for competition, as these applications were made on those occasions when, from any cause, there was an important ringing on. The practice adopted very frequently, in making these applications for refreshment, was for some of the company of ringers to carry round the parish a large jug or pitcher to receive the contribution of those parishioners who might be disposed to find the beer or cider asked for.

These jugs were of a considerable capacity, often holding four gallons or more. Usually they had a handle on each side for convenience of carriage, and a third handle at the back for pouring-out purposes, but sometimes these handles were both on the same side, and so placed as to enable a stick to be passed through to carry them by. The mouth or neck was about 3 ins. in diameter, and was closed by a cover.

Generally, there was a hole in the front, near the bottom, for the insertion of a tap to draw off the contents into the cup or horn at the time of serving out.

Very often they were inscribed with doggerel rhymes like that now in the museum at Salisbury, which came from the parish of Wyly, Wilts, and many persons still living remember it having been carried round the parish for contributions. The inscription is scratched in by some sharp instrument before it was glazed, and runs thus :—

“ If you can fill me well,
I will help you ring the bell.”

The jug at Beccles, Suffolk, has :—

“ When I am filled with liquor strong,
Each man drink once and then ding dong.
Drink not to much to cloud your knobs
Lest you forget to make the Bobbs.”

The pitcher at Hinderclay, Suffolk, has a much more pretentious inscription, thus :—

“ By Saml. Moss this Pitcher was given to the Noble Society of Ringers of Hinderclay in Suffolk (viz.), Thos. Sturgeon, Edw. Lock, John Haws, Rich. Ruddock, and Rd. Chapman.

"To which Society he once belong'd and left in the y^r one Thousand seven Hundred and 2.

"From London I was sent,
As plainly does Appear.
It was with this Intent:
To be fil'd with Strong beer.
Pray remember the Pitcher when Empty."



The Braintree Ringers' Jug.

(From a Photograph by W. Gill, Colchester.

There are many other examples with similar inscriptions, but possibly these will suffice.

In the Colchester Museum are two of these pitchers. One is of red pottery with the brown glaze, so common up to the beginning of the last century. It has, however, neither date nor inscription.

The one in the illustration is 1 ft. 6 ins. high, and holds about four gallons. It is formed of reddish clay, covered by a black glaze of considerable brilliancy, similar to that so generally used on Staffordshire and other wares of the sixteenth and seventeenth centuries, and with the exception of a small chip out of the mouth and the absence of the cover, it is quite perfect. Just at the swell of the shoulder are two raised conventional roses opposite each other, and on each side of these is a smaller raised figure of the same character, making in all six roses. The tap-hole near the bottom in front is also ornamented. Round the neck on the upper part of the shoulder are several lines of inscription, giving the name of the church to which it belonged, the name of the church clerk, and the seven names of, presumably, the ringers, with the name of the place at which it was made, the date of its manufacture, and also two initials, those, possibly, of the potter. The whole inscription is as follows :—

BRAYNTRE CHURCH.

Jonathan Harvey, Church Clerk, Daniell frances, Will. Neuard, Iohn Everett, Rich. Bennett, Will. Neuard, Junr., Samuell Heridance, Sam. Bennett. Made at Stock, 1685. R. x Y.

It thus tells its own history. Stock Harvard, an Essex parish, near Chelmsford, was, at the date mentioned (1685), and long before, celebrated far and wide for the excellence of its milk-pans, as well as other domestic pottery.

It had also a very extensive trade in bricks. These were well known, and it is said that from Stock was derived the name "Stock Bricks," a term so frequently heard at the present time to describe a valuable kind of brick so much used in London and elsewhere called "Stocks."

In the registers of Stock Harvard, the trade of potter occurs frequently, and there are several Richard Youngs mentioned, but none of them are described as potters. We may, however, fairly consider these initials R. x Y. as those of one of the Richard Youngs who appear to have been living there at that time, and there are no other names in the register with which they agree. Possibly R. x Y. may have been only one of the workmen and not a master potter.

The Rev. J. W. Kenworthy, Vicar of Braintree, has very kindly searched his registers and has been able to identify some of the names in this inscription as those of parishioners of Braintree, who were buried in this churchyard at a period which would correspond with the date 1685.

Ringers' jugs must, at one time, have been fairly frequent, judging by the numerous examples still in existence, although but few of them are now to be found in those ringing chambers for which they were made or to which they may have been presented. Alteration in habits, less interest taken by dwellers in the country in their surroundings, and less

generosity to their neighbours, have all helped to bring about the disuse of these jugs, and given an opportunity for those in charge of them to dispose of them as useless.

HENRY LAVER, F.S.A.

RARE FIND OF LATE-CELTIC POTTERY AT COLCHESTER.

At a meeting of the Society of Antiquaries at Burlington House, on Thursday evening, February 9th, a paper was read by Dr. Henry Laver, F.S.A., of Colchester, on "Some Late-Celtic Pottery recently discovered in Essex." The most interesting group was found in the neighbourhood of Colchester (see illustration). It consists of a fine "pedestalled vase" of brown ware, which had originally been covered with a lustrous black



Late-Celtic Pottery and Bronzes found at Colchester.

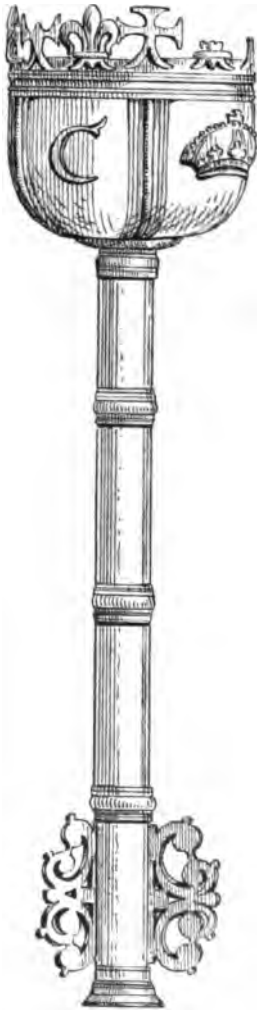
pigment or varnish; a cinerary pot and a small bowl, also of brown polished ware; and a bowl-shaped pot of greyish earth, with a flanged, conical lid. With the exception of the cinerary vase, all the vessels were ornamented with cordons, a characteristic feature of the pottery of this period, which points to a derivation from bronze vessels of North Italian origin. The pedestalled vase, indeed, has its counterparts, as Dr. Arthur Evans has pointed out, in the bronze *situla* in vogue beyond the Alps about the fourth or fifth century B.C. But the most remarkable vessels of this fine sepulchral group are a pair of handsome jugs about 1 ft. 2 ins. high, of a fine brick-red ware, of a type never before discovered in this country. These jugs have each a single grooved handle, and were originally covered with a fine micaceous glaze, which would

give them the appearance of burnished bronze. This, and the fact that the handles were provided with tangs which were pushed through holes in the vessels when moist, and welded, so to speak, on the inside, also points to a metallic origin. With this interesting group of early ceramics were associated a beautifully formed little bronze cup, with an engraved handle ornamented with a small boss of pink coral, a fine bronze mirror, and a portion of a bronze hair pin.

Camulodunum, the present Colchester, was the chief *oppidum*, or town, of the British prince, Cunobelin (the Cymbeline of Shakespeare), who died a few years before the Roman occupation of his country. It

was, perhaps, a century before he was striking his gold coinage, with the horse and the wheat-ear and the name of his ancient city (many examples of which are to be seen in the Colchester Museum), that the relics here described were committed to the safe-keeping of Mother Earth by those who little expected, as old Sir Thomas Browne so quaintly remarks, "the curiosity of future ages should comment upon their ashes."

ARTHUR G. WRIGHT, *Curator*.



Stuart Mace at Cambridge.

THE CAMBRIDGE STUART MACE.

THIS small and interesting copper-gilt mace was found by the writer some years ago in the old Muniment Room of the Corporation at the Guild-hall, buried under a heap of ancient and musty documents.

Its length is 10½ ins., and it is composed of a staff divided into four parts by ringed bands, surmounted by a hemispherical bowl on the top of which are the remains of a cresting, consisting of fleurs-de-lis and crosses. This bowl is also divided by ringed bands into four panels, in which appear respectively the letter *C*, a crown, *R*, and a Tudor rose. The flat top of the head, which probably contained the Royal Arms, has unfortunately disappeared. The lower length of the staff was originally decorated by three open scroll-work flanges, one of which is partly broken off. This elegant little mace is much mutilated, most likely having been intentionally broken during the troublous times of the Civil Wars in the reign of King Charles I.


W. B. REDFERN.

AN OLD FLINT LOCK GUN WITH TALLY.¹

THE illustration represents a flint lock gun which was dug up in an Indian grave at Lytton, on the banks of the Fraser River, British Columbia, in 1889, by a man called McKnight, from whom it was purchased by its present owner, Mr. G. Taunt, of Toronto, and he has kindly allowed me to have a photograph taken of it. The weapon formerly belonged to the chief of the tribe of the Thompson River Indians, and was one of the first flint lock guns sold to them by the Hudson Bay Company. The gun was found lying across the buried man's skull, and the latter was afterwards brought to England, but Mr. Taunt does not know what eventually became of it; he is under the impression that it found a resting-place in one of the museums, where, it is to be hoped, the gun will also go. The most interesting part about it is the tally which its original owner fixed



Old Flint Lock Gun with Tally of Human Teeth inserted in butt end.

in its butt-end. Every time he shot a white man and scalped him, he took one of his teeth and fastened it into a hole in the stock in order to record the number he had slain. There were eight of these teeth originally in it, but only seven now remain. The brass plate is also engraved, and resembles a snake. Mr. Taunt informs me that, one day, at the Globe Hotel, Lytton, he showed the gun to an old Thompson River Indian, who was an odd man at the hotel. When he saw the teeth in the stock, he uttered a fearful shriek, and threw the gun into the road, exclaiming: "You have no luck, you die, if you keep that gun"; and other Indians who saw the weapon would not touch it. The gun is 4 ft. 8 ins. long, including the barrel, which occupies 3 ft. 4½ ins. On the barrel are the marks:—W. L. S., 24.  (two crossed swords), I. A., and a lion sitting up.

R. QUICK.

¹ See "Tallies used by Savages," by R. Quick, in *The Reliquary*, vol. iv., p. 191, 1898.

The vessel is of solid bronze, is tub-shaped, and stands on three ornamental feet. Its dimensions are as follow :—Diameter, 1 ft. 7 $\frac{1}{4}$ ins. ; height, 10 $\frac{1}{2}$ ins. ; depth, 8 ins. It is $\frac{3}{8}$ in. thick, and its weight is 69 $\frac{1}{2}$ lbs. On a ribbon running about midway round the measure is this inscription, in bold, well-formed letters :—

"*Elizabeth*," then a crowned Tudor rose ; "*Dei . Gracia . Angliæ*," then a portcullis crowned ; "*Franciæ . Et*," then a crowned fleur-de-lis ; "*Hiberniæ . Regina*," and then a crowned "*E . R*," joined together by a love-knot ; then comes the date—"1601." Between the ribbon and the lip of the vessel occur the letters "*E . R*" crowned, thrice repeated. On the edge of the measure are four inspector's stamps, two of which may be described as "checker's" marks. The other



Fig. 1.—Elizabethan Bushel Measure at Cambridge.

two are the crowned initials, "*G . R IIII*." (George IV.), which rather points to the probability that this was the last period when its accuracy, as a measure, was tested.

The town of Northampton has a similar bushel measure of the same date. The City of Winchester also possesses a bronze bushel measure of a like shape and character, but of an earlier date, and wanting the ribbon for its inscription. Another bell-metal measure is reported to have been unearthed at a farm at Kingsnorth, which was sold from there for a couple of pounds, but eventually came into the possession of an American collector for a sum exceeding £60. This measure, however, is comparatively modern, as its date is said to be of the reign of George III.

The Cambridge Corporation is rather rich in its collection of antiquarian relics, for, in addition to an extremely fine set of silver-gilt maces (which were illustrated by the writer in Llewellyn Jewitt's *Corporation Plate*), one, the largest, of the reign of Queen Anne, it has a small copper-gilt sergeant's mace of the time of Charles I., which, till seventeen years ago, was hidden away under heaps of dusty ancient documents in the old Muniment Room of the Guildhall, placed there probably during the Civil War. The Corporation also still retain their



Fig. 2.—Elizabethan Bushel Measure at Cambridge.

original Grant of Arms given in 1575, and in the Town Clerk's office stands an ancient oak coffer, several feet long and protected by numerous iron bands, known as St. Andrew's Chest. There is, in addition, a good example of a bell-metal gallon measure $7\frac{1}{2}$ ins. high, with the Royal Arms on one side and the Borough Arms on the other, beautifully incised, together with the legend below—

"The Standard of the Town of Cambridge, 1646."

The photographs are by Messrs. Palmer-Clarke, Cambridge.

W. B. REDFERN.

Notices of New Publications.

"NORMAN TYMPANA AND LINTELS IN THE CHURCHES OF GREAT BRITAIN," by CHARLES E. KEYSER, F.S.A. (Elliot Stock), is a handsome quarto volume illustrated by 155 half-tone reproductions of photographs taken specially for the work. This is the first serious attempt that has been made to deal with the iconography of the ecclesiastical buildings of England. There are already more than enough books—good, bad, and indifferent—on church architecture, but the authors of these works as a rule altogether ignore the decorative features, such as sculptured stonework, carved woodwork, stained glass, wall paintings, &c. The present volume, therefore, covers entirely new ground. It is true that many of the tympana here illustrated have been published in *The Reliquary* and in the *Transactions* of the various archæological societies, but now, for the first time, have all the known examples been brought together and the figure-subjects upon them analysed. Mr. Keyser gives a list of 191 tympana and lintels, of which two are in Wales, one in Scotland, and the remainder in England. A careful account of each of these is given with very complete references to the works where they have been previously described. The index of subjects, although only occupying five pages, will be found of immense value, and really epitomises the results of the author's thirty years' work. There is practically nothing to be learnt from an isolated archæological specimen, whether it be a structure, portable object, or sculptured monument, but when a series is brought together and arranged and classified, the amount of knowledge to be derived from them is often very great. Mr. Keyser, by applying the comparative method to the figure-subjects on the Norman tympana and lintels, has thrown a flood of light on a very obscure branch of iconography. The subjects may be divided into three classes: (1) those which occur also in illuminated MSS., on carved ivories, &c., whose meaning is perfectly well ascertained; (2) those whose meaning, although somewhat obscure, may be guessed at; and (3) those whose meaning must always remain doubtful, unless some new discovery is made by means of which an explanation is forthcoming. The most common subjects on the tympana and lintels are those which either represent or symbolise our Lord, such as Christ in Glory, the Agnus Dei, and the Cross. In two cases, namely, at Fownhope, Herefordshire (fig. 89), and Quenington, Gloucestershire (fig. 130), Our Lord is associated with the Blessed Virgin, the subject on the tympanum at Fownhope being the Virgin and Child, and on the tympanum at Quenington the

Coronation of the Virgin. Other favourite subjects are Samson or David rending the jaw of the Lion, and St. Michael and the Dragon. Amongst the subjects of doubtful meaning are a large number in which beasts and mythical creatures are introduced, sometimes on each side of a central tree. There remain a certain residue, amongst which the extraordinary pair of figures on the Wordwell tympanum (fig. 80) may be included, that altogether defy any attempt at explanation. The quality of the art of the sculpture varies to an almost unlimited extent; nothing, for instance, could possibly be more barbarous than the Agnus Dei on the Thwing tympanum (fig. 98), or better, as far as the general effect of the whole goes, than the tympanum and arch mouldings at Upleadon (pl. 104). The tympana with inscriptions are few in number, but of exceptional interest. One of the best is that at Hawksworth, Notts (fig. 94), illustrated not long ago in *The Reliquary*. Another very curious one is built into an exterior wall of Wynford Eagle church, Dorset (fig. 58). This tympanum was lost sight of for many years, owing to its having got so completely overgrown with ivy that not a vestige of it could be seen. The tympanum at Hawksworth will probably share the same fate unless the growth of the ivy round it is checked. One of the best of the carved tympana in the book, that at Netherton (fig. 56), can only partially be seen on account of a tree planted quite close against it. It is to be hoped that the publication of Mr. Keyser's book will cause these tympana to be treated with greater respect by the guardians who hold them in trust for a future generation. The design on the tympanum at Great Canfield, Essex (fig. 2), is most effective. In the centre of the diameter of the semicircle is a small semicircle, and round it are chevrons radiating in all directions. The idea it at once suggests is that of the rising or setting sun. It is a remarkable coincidence that a Swastika, the well-known symbol of the rotary motion of the sun, is carved on one of the imposts. Another design suggestive of sun-worship occurs on the Eggleton tympanum (fig. 28). Can it be possible that these are instances of pagan survivals or the adaptation of pagan sun-symbols to Christian ideas? Mr. Keyser's *Norman Tympana* will no doubt become the standard book of reference on the subject. We have only found one serious mistake, and that is describing the Danish sepulchral head-stone found in St. Paul's Church yard and now in the Guildhall Library, as a Norman tympanum. The fact that the slab has a Runic inscription on one of the narrow faces proves conclusively that it could never have been part of a tympanum. In the *Catalogue of the Guildhall Museum*, p. 126, it is correctly called "Danish monumental stone of the XI. century, being the upper and decorated portion of the head-stone of a grave." It has been described more than once in *The Archaeological Journal* and elsewhere, and always as the head-stone of a grave. The Bishop of Bristol has also rightly

identified a stone with similar ornament on it in the British Museum as the recumbent portion of the monument. An incised arc of a circle at the left-hand lower corner of the upright head-stone shows exactly where the horizontal body-stone fitted against it.

"OLD COTTAGES, FARM HOUSES, AND OTHER STONE BUILDINGS IN THE COTSWOLD DISTRICT," by W. GALSWORTHY DAVIE and E. GUY DAWBER (B. T. Batsford), is by the same authors and publisher as *Old Cottages and Farm Houses in Kent and Sussex*, and is uniform in appearance with *Old Cottages, &c., of Shropshire, Herefordshire, and Cheshire*, by J. W. Parkinson and E. A. Ould, recently noticed in *The Reliquary*. When this admirable series of monographs on English domestic architecture is completed, as we hope it will be, by including the sand-stone and grit-stone buildings of Yorkshire and Derbyshire, a book might then be written on *Local Building Materials and How to Use Them*. An alarmist paragraph has recently been going the rounds of the papers pointing out the danger we run of altering the centre of gravity of the earth by the continual removal of millions of tons of coal from one locality, and transporting them to another and then burning them up. If the local builders of the present day could only be persuaded that by importing foreign building materials instead of using those on the spot they are endangering the stability of the earth, perhaps sufficiently to bring on another Glacial Period, it might frighten them into more rational methods of work when argument fails. Mr. Guy Dawber deplores, with good reason, the wholesale use of imported materials on the score of cheapness when they are utterly unsuited for the construction of buildings which will harmonise with their surroundings. He has our heartiest sympathy when he says:—

"Those who build should try to foster and encourage all local crafts and industries, as they are rapidly dying out for want of employment, and it will soon be too late to bring them into use again. New buildings should be designed in as modern a spirit as we could wish, but using the materials at hand. The very fact that in so doing we shall be more or less governed by the same conditions and limitations as these old builders, will give our work to-day a continuity in design and feeling, in harmony with the old, and will help to carry on in a certain sense the spirit and tradition of bygone days, which surely in these times of change and hurry will appeal to many."

The admirable architectural effect that can be produced by a local school of builders using the materials nearest at hand is shown in nearly every one of the hundred collotype plates from Mr. Galsworthy Davie's well-chosen photographs. No district in England possesses a better building stone than the Cotswolds, which geologically form part of the great belt of limestones extending from Dorsetshire in a north-easterly direction towards Yorkshire, and nowhere has a suitable material been the means of developing a more pleasing local style of domestic architecture. Mr. Dawber tells us that "generally speaking, we do not in

this district find much domestic work of an earlier date than the close of the sixteenth century, and the bulk of the essentially traditional Cotswold style ranges from that time to 1700." Most of the Cotswold villages, notably Broadway, Stanway, and Stanton, still preserve that old-world appearance which is so soothing to the artistic temperament. Even Rudyard Kipling and Pyecroft would not dare to drive a motor car through one of these villages without slowing down to twenty miles an hour as a slight token of respect for the antiquity of the place. Beautiful and picturesque to outward appearance, however, as are the stone-built houses of the Cotswold district, Mr. Guy Dawber shows that, from a modern standpoint, they are not always ideal habitations for man. The walls and paved floors of most of them rest on the unprepared ground without concrete foundations or damp courses, and the eaves of the roofs are unprovided with gutters, so that the inhabitants are exposed to the effects of moisture rising from the soil and rain saturating the upper parts of the walls. The houses are also devoid of water supply or sanitary arrangements within. Mr. Guy Dawber is well known as an accomplished architect, who has succeeded in carrying on the old traditional local styles of English building in the houses he has designed, at the same time adapting them to all practical modern requirements. His account of the details of the domestic architecture of the Cotswold district shows that he is a thorough master of his subject, and his study of the ancient buildings he so ably describes has evidently been a labour of love. Mr. Galsworthy Davie's name on the title-page is a sufficient guarantee for the excellence of the photographic views. We commend to our readers more especially plates 21, 29, 33, 34, 60, and 93. The last two—the Swan Inn at Lechlade and the White Lion Inn at Oundle—have such attractive exteriors that the most rabid teetotaler would hardly be able to pass them without going in.

"THE GARRICK CLUB," by PERCY FITZGERALD, F.S.A. (Elliot Stock.)—Those who are fond of the theatrical and literary gossip of the middle period of last century will find this quarto volume—thickly bestrewn with portraits—much to their taste. The gossip centres round the Garrick Club, which was founded in 1831, as a place where "actors and men of education and refinement might meet on equal terms." It used to be of a distinctly Bohemian character. Mr. Fitzgerald, with his long experience and excellent memory, regrets in the preface that in these later times the Garrick Club has followed the usual type of clubland. He considers that we now take our pleasures sadly, even in clubs, and that "convivial humour itself has died away and is somewhat out of fashion." No small portion of the earlier humour that he here portrays was distinctly bottle-born, and surely few genuine wits or

humorists will be found to regret its disappearance. A great variety of forgotten scandal is revived in these pages with questionable utility. There is much about Barham of *Ingoldsby Legends* renown. It is clearly shown that Dr. Garnett's estimate of the man is far too charitable ; there is much difficulty in believing that a man of such a coarsely convivial yet spiteful disposition could possibly have been a Canon of the Church holding considerable preferment. It is rather amusing to note that Mr. Fitzgerald, whilst stating that Barham's bitter notes on his fellow clubmen are "too scurrilous to be published," takes good care to here print the cream of them from a surreptitious American edition.

"SOME CONSEQUENCES OF THE NORMAN CONQUEST," by GEOFFRY HILL. (Elliot Stock.)—A few years ago Mr. Geoffry Hill produced a useful and acceptable book on the division and subdivision of English dioceses, with an excellent series of progressive maps. Though all its conclusions may not be sound, it is a most serviceable book of reference for which many a student is grateful. We therefore opened this new book by the same author with pleasurable anticipations ; but these anticipations were soon dispersed. In these pages Mr. Hill seems, in not a few places, to be quite out of his depth. The subject is not a bad one ; but it can only be safely treated by a philological expert such as Professor Skeat. The different chapters are respectively entitled—"The Change in Population," "Safety from Invasion," "French Abuse," "Charges of Over-eating and Over-drinking," "English Inaccuracy," "An Old English Genitive," and "Christian Names in England." It is but fair thus to state the questions that are here discussed, as supposed to come under the head of some consequences of the Norman Conquest ; for it is quite possible they may interest others more than they have ourselves. The most we can honestly say is that each chapter is abundantly suggestive.

"TRANSCRIPT OF THE PARISH REGISTER OF CHESHAM, 1538-1636," by J. W. GARRETT-PEGGE.—Anyone who will take the monotonous trouble of carefully copying an old parish register and causing it to be printed deserves well of genealogists and local historians. But there are transcripts and transcripts, some severely unadorned, some much abbreviated, and some that are printed unindexed, or provokingly contain only a portion of a register, such as the marriages. This last style is singularly trying, and must have been devised by a much-married man, to whom births and deaths were trivialities compared with the wedding day. A parish register properly treated needs an introduction as well as particular notes. The writer of this notice believes that every printed register of at least the last quarter of a century has passed through his hands, and he has no hesitation in saying that this transcript and account

of the early register of the Buckinghamshire village of Chesham is distinctly the best that has been yet issued. Anyone proposing to undertake such work should certainly obtain a copy of this book and follow it as an excellent model. The transcript is obviously a faithful one. The sixteen pages of introduction give a brief but comprehensive survey of parish registration in England, but are more especially devoted to the particular characteristics of the Chesham volume. Among the persons buried are a considerable number of "nurse-children"; proving that the custom still prevalent in France of sending children away from home to spend their early years in the country was, at that time, fairly common in England. Some of them, however, as they speedily died and were buried unnamed, seem to have been cases of baby-farming. The large excess of baptisms over burials, which was 46 per cent. during the whole period, speaks well for the health of the parish. A large number of the entries give the trade or occupation of the persons named. Setting aside labourers and servants, shoemakers were then, as now, the most numerous class of the community. Local tanners and curriers seem at that period to have supplied the leather for shoes, gloves, bags, breeches, &c., but those industries have long ago become extinct. There was also, three centuries back, a good deal of cloth weaving, which is not now practised. The workers in woodenware, such as "turners," "shovelmakers," and "trenchermakers," were numerous. Woodenware still finds occupation for many at Chesham, but cheap pottery has for a long time superseded that trade, to a great extent, throughout England. One of the several useful appendices to this book gives a table of occupations, with the number of times each occurs. There are other tables of surviving surnames, and of unusual Christian names, as well as lists of vicars, churchwardens, and place names. Mr. Garrett-Pegge also supplies some interesting philological criticisms on verbal forms, archaisms, and pronunciation, based on the careful study of this register.

News Items and Comments.

A FOLK MUSEUM.

IN these days of high pressure, restlessness, and "quick lunches," it is considered the correct thing to have everything "quite new" and "up-to-date," whatever that may mean.

There is no thought or affection for the past, no respect for the survivals of the things that are gone.

Children know little or nothing of fairy tales and nursery rhymes.

The bicycle has taken the place of the old games of skill with boys. Machinery is dragging nearly everything down to one dead level, and ancient monuments are being ruthlessly destroyed to make way for so-called sanitary improvements.

As regards the arts and crafts of primitive people: matches have practically replaced the mechanical appliances for making fire, all over the world; Manchester goods have nearly done the same for native-made fabrics; inartistic enamelled iron ware is replacing original native pottery; the quaint charms and amulets of the natives of Africa and Asia are copied in glass in Austria, to be sold by the ton; and cheap smoking pipes are sent away by the thousand gross to replace the beautiful examples of carving of pipes so common at one time in so many countries.

This is, in some respects, to be greatly regretted, but it is impossible to change it, as it is a part and parcel of our recognised system of civilisation.

It is, however, very important that we should do what we can to preserve what is left of that past, which we are so rapidly cutting ourselves adrift from, before it is too late; and one of the best ways in which this could be done would be by the establishment in, or near to, London of a typical Folk Museum for the preservation of objects bearing upon the life and culture of the primitive inhabitants of the British Islands. The advantage of being in, or near to, London is obvious, as visitors from abroad, whose friendship and interest are always worth having, are frequently unable to spare the time to visit provincial towns. London is on the high road to everywhere!

Now we have museums and vast national collections of enormous money value; but promoters of such, and responsible officials, frequently complain that the public do not patronise these collections as they should, nor subscribe with any alacrity to their support.¹ Is this the fault of the public? Is it not a fact that, with a few commendable exceptions, our museums are only appreciable by the technical student and the specialist; whilst they are a positive bore to the uninitiated, or the "man in the street"? Until our museums provide adequate descriptive labels, intelligible to the general public as well as of scientific value to the student, this general apathy will continue. Therefore a Folk Museum should appeal to the *Folk*, which it could easily do in very many ways. Nothing interests a countryman or a workman so much as to show him, or tell him, something about which he already knows a little.

As regards the arrangement of such a museum, the general idea

¹ The officials do not complain, they do not care a fig whether the public visit their collections or not, so long as they are not pestered by silly people asking questions they cannot answer.—ED.

should be based upon evolution of form and design, whether as to appliances or to decoration and ornament. For this reason, therefore, it would be advisable to include allied types and examples, for comparison, from places outside the British Islands ; for in working out the evolution of, say, a species of the lepidoptera, it would be impossible to arrive at any satisfactory conclusions by confining investigations to one country only, and this applies also to the work of man.

Here is an illustration. Some years ago the writer found certain fishermen in England using " fish-hooks " made from the stem and thorn of the whitethorn. Two years later he discovered that the same kind of thing was still in use on the Gironde (France). Two more years passed, and he obtained yet further similar specimens in use in Wales ! What an interesting record this makes, and how full of possibilities for following up ! and this applies to a vast array of the works of the primitive human brain. These works, illustrated by as large series as possible, compatible with suitable arrangement, should be divided into certain groups, and then so subdivided as to make each implement or appliance tell its own story, aided by simple, clear, and intelligible labels. For instance, one long gallery would illustrate the varied mechanical appliances for making fire. Another, the history of the fish-hook. Another, objects connected with superstition and myth. Another, the history of the knife, from a simple flint-flake to the highest perfection of the modern steel implement, and so on. Another section of great popular interest would be that devoted to the history of children's toys and dolls. The geographical distribution of these things is remarkable, and the antiquity of some of the simple types equally so. To find the " bull roarer " practically identical in form in England and New Guinea is a study in itself ; whilst any man who remembered playing at " tip-cat," in the good old days before the bicycle and the motor-car were thought of, could not fail to be interested in precisely similar toys played with by the boys of ancient Egypt, on the banks of the Nile.

A collection of native dolls of all the countries of the world would greatly impress the younger folk, and it is to these little ones we look to benefit by the real educational advantage of a properly arranged Folk Museum.

Reference has already been made to the lack of interest taken by the public in museums generally in this country. Do not we begin at the wrong end ? Would it not be better to appeal to the curiosity of the people ? Get them interested by *explaining* even the simplest things, and then they would find that they had been instructed and educated without knowing it—and, after all, is not that by far the better way ?

Croydon.

EDWARD LOVETT.



**ROCK CRYSTAL BIBERON,
THE PROPERTY OF
C. J. WERTHEIMER, Esq.**

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ROCK CRYSTAL BIERON,
THE PROPERTY OF
C. J. WERTHEIMER, Esq.

(Given to the University of California by C. J. Wertheimer, Esq.)
(Appraised by the University of California)





The Reliquary

&

Illustrated Archæologist.

JULY, 1905.



Neolithic Burial.

IN very ancient times there was a widespread and persistent tendency to shape the houses for the dead on the models of the houses of the living, and one of the most striking facts relating to prehistoric receptacles for the bones or ashes of the departed is the general and pronounced resemblance they bear to ancient dwellings. This is well illustrated in the rock-hewn sepulchral chambers of Egypt, the Bronze Age hut-urns found in Italy, and the vast numbers of excavated or constructed tomb-chambers which are to be found widely distributed over the surface of many parts of the world.

It is clear that there was in the prehistoric mind a natural association of the idea of the houses of the dead and the houses of the living. It is precisely the kind of idea which one would expect a primitive people to possess, but it is well to bear it in mind, because it will help to explain much in reference to neolithic burial in England which otherwise might be not quite clear.

The knowledge of this widespread idea, moreover, is of very great value as evidence for the belief at that early period in a future state of existence after death. One of the purposes of the prehistoric tomb was evidently the preservation of the remains of the dead from injury or desecration, and elaborate means were taken, as we shall presently have occasion to point out, to secure this by means of strongly-built or secretly-constructed chambers. The burial of arms, utensils, food, &c., with the dead, as a provision for bodily needs, was a natural corollary, and is valuable as pointing also to the belief in a future existence.

The special archæological value of this, however, as far as the neolithic period is concerned, is that, although the dwelling-places and huts for the living have been destroyed, some, at any rate, of the tomb-chambers have been preserved, and thus many important details, common to both classes of structures, have been rescued from oblivion.

Among some prehistoric and early historic races cremation was practised before the burial of the dead, but it was by no means common among the neolithic people, who interred the entire body, or, at any rate, the entire skeleton, in tombs of various kinds. Sometimes barrows, or earthen mounds, were piled up over the dead, and sometimes megalithic chambers were constructed to contain them. Both mounds and chambers were constructed with the very clearly marked object of ensuring the permanence of the tomb and the burial or burials it contained. The barrows were made of considerable size, and were long, rather than circular like those of the Bronze Age. They were also much strengthened with rough blocks of stone, the chambers within them being constructed of that material.

In the case of cromlechs and other analagous megalithic structures, the same result was attained by means of the weight, solidity, and massive character of the stones employed. In subterranean excavated chamber-tombs, to which particular attention will be drawn directly, it seems that the object was to secure the burial from molestation by hiding it underground.

Without venturing, at the present time, upon any theory as to the possible chronological sequence of the various types of neolithic sepulchral structures in England, it is quite clear that a regular evolution of their forms may be made out. First, we have the simple, or unchambered, long barrow in which human remains are placed regularly or irregularly upon or near the original

ground-surface. Next, is the chambered and more elaborately built long barrow in which provision has been made for the successive interment of the dead in cists or rough chambers constructed of stone. Cromlechs, which are obviously developments of the idea of burial in stone receptacles, mark the next step in the series. Excavated sepulchral chambers in the sides of hills is another type of burial place, of which numerous examples have been recorded in Sicily, a few in Portugal, and three examples have been discovered at Waddon, near Croydon. It is difficult to find in France any subterranean sepulchral chambers which exactly match those in Sicily, Portugal, and at Croydon, and, although there are in Brittany some which seem to have been founded on the same general plan, they lack certain characteristic marks found in the chambers already referred to.

In this paper the various sepulchral remains of the Neolithic Age will be briefly considered in the order just indicated.

Unchambered Long Barrows.—Sepulchral barrows of the Neolithic Age present the constant feature of an oblong plan with rounded corners. They are immense mounds varying in size from about 100 ft. to nearly 400 ft. in length, from 30 ft. to 50 ft., or even more, in breadth, and from 3 ft. to 12 ft. in height. On each side of the mound is a large ditch or trench from which the material of the mound has been derived; but it is noteworthy that this ditch is not continued round the ends of the barrow, the ground being left level here, possibly for the purpose of affording a convenient means of approach.

Usually, long barrows are placed with their narrow sides in the direction of east and west, the eastern end being somewhat higher and broader than the other. The sepulchral deposit is usually found under this larger end of the mound. Dr. Thurnam estimates that of the sixty long barrows of Wiltshire about one-sixth part are placed nearly north and south, and in these cases the interments have been found sometimes at the northern end and sometimes at the southern end.

Long barrows, which belong exclusively to the Neolithic Age, and are not found during the Bronze Age or subsequent periods, fall naturally into two divisions, viz.—(1) unchambered mounds; and (2) chambered mounds.

The simple or unchambered mounds are particularly abundant in Wiltshire. In Dorset, Somerset, and Hampshire they also occur, but with much less frequency. They are still more rare in York-

shire, Kent, and other counties, in which other remains of the Neolithic Age are both numerous and important. A valuable contribution to our knowledge of both chambered and unchambered neolithic grave mounds from the pen of Dr. John Thurnam, F.S.A., is printed in *Archæologia*, vol. xlii., and the reader who desires to pursue the subject more fully may be recommended to consult it. Dr. Thurnam therein gives much minute and precise information as to the contents of the barrows, which had been opened under his own supervision, as well as under the direction of earlier archæologists. He shows that in the case of the unchambered mounds the sepulchral deposit was found almost always on or near the natural surface of the ground at the base of the mound. In some cases only a single skeleton was found, but in others as many as fourteen or eighteen were found. He describes the frequent occurrence of round or oval holes scooped in the upper surface of the chalk, varying in size from 1 ft. to 3 ft. in diameter, and from 1 ft. to 2 ft. in depth, and he makes the ingenious suggestion that they might "have been formed for the reception of perishable food or drink, deposited in them at the time of the obsequies, and intended as a viaticum for the dead. They would thus take the place of the fictile vessels called food-vases and drinking-cups, which are found with unburnt bodies in the circular barrows." Not far from the human remains, though at a somewhat higher level, were frequently found the bones of oxen which may be regarded as remains of the funereal feasts.

Two modes of burial seem to have been adopted in the unchambered mounds. In mounds of lesser size there are usually found the bones of one individual, or possibly two, distinctly and separately interred. In the larger mounds, on the other hand, have been found the bones of many bodies promiscuously piled together. Sometimes the bones of the separately-interred bodies were found placed in such a small space as to indicate that they were denuded of flesh before being buried. Probably the flesh had been allowed to decay before burial.

In the larger barrows Dr. Thurnam discovered evidence as to human sacrifice, and thinks it probable that human victims were immolated on the occasion of the burial of a chief. The researches of the Rev. Canon Greenwell at Scamridge and near Rudston in Yorkshire, where there are examples of long barrows, go to show that anthropophagism was practised, indications, in the form of disjointed, cleft, and broken human bones, having

been found of funereal feasts at which slaves, captives, and others were slain and eaten.

It is a remarkable fact that very few objects, either in the form of implements, pottery, or other manufactured articles, have been discovered buried with the bodies in these barrows. Pottery of very poor character has been found, but only very rarely. Some of the flint arrow-heads exquisitely worked and finished, found in the chambered mounds, as well as one found in an unchambered mound at Fyfield, Wiltshire, are of great interest from the fact that they have obviously been purposely fractured. This affords interesting confirmation of the theory of human sacrifice, because the purpose of those who destroyed the arrow-head was to cause its spirit to accompany the spirit of the dead chieftain, just as slaves and dependents were slain in order that they might render him service in another world.

Chambered Long Barrows.—Long barrows provided with chambers present many of the features observable in those which have no chambers. There is the same general tendency towards an east and west direction, and one end (usually the eastern) is higher and more developed than the other. Externally, in fact, there is a pretty close affinity between the two classes. Examples of both are usually situated separately and in solitary places. The unchambered barrows, however, are larger than those which are provided with chambers. Moreover, the chambered mounds were surrounded by one or two enclosures of dry walling. In certain districts blocks of sarsen stone were placed at regular intervals round the edge of the barrow. The internal structure of the chambered mounds was, of course, very different from the unchambered. Dr. Thurnam,¹ basing his classification on the internal construction, has been able to make out three types, viz.—(1) chambers opening into a central gallery; (2) chambers opening externally; and (3) cists in place of chambers.

Chambered long barrows occur principally in Gloucestershire, where there are thirteen examples, and Wiltshire, where there are eleven examples. Three specimens have been noted in Somerset, and there is the famous one in Berkshire known as Wayland's Smithy or Wayland Smith's Cave. Chambered long barrows of somewhat different character occur in Derbyshire and Staffordshire, and have been described by Bateman.²

¹ *Archæologia*, vol. xlii., p. 212, &c.

² *Ten Years' Diggings*.

Chambered barrows were clearly improvements on the unchambered group, because they were apparently designed for a series of burials extending over a considerable period. They may be regarded as family or tribal sepulchres in which the more important personages were successively buried. It is also extremely probable that the chambered barrows represent structural develop-

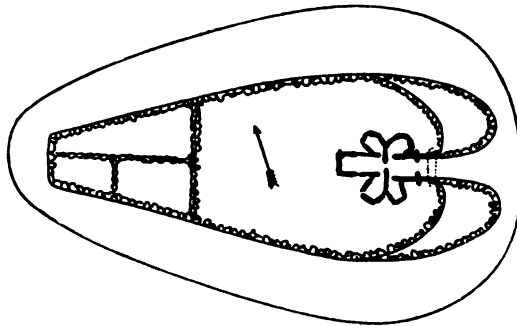


Fig. 1.—Plan of Chambered Cairn at Uley, Gloucestershire.

ment of the long barrow. Indeed, the whole group of ancient sepulchral monuments of elongated type, including cromlechs, may very fairly be classed as developments of the long barrow.

In the plans which have been published¹ of the chambered long barrows of Gloucestershire, &c., one is struck by the great beauty of the outlines of the mounds. The accompanying plans

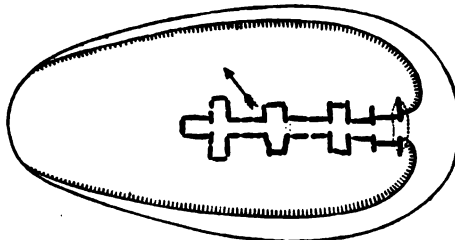


Fig. 2.—Plan of Chambered Cairn at Stoney Littleton, Somerset.

of the Uley barrow, Gloucestershire (figs. 1 and 5), show this feature very well. The plans of the chambers within the mounds are of the greatest possible interest as illustrating the beginning of building in massive stone, and as affording models which may possibly have influenced the builders of the British, Celtic, or Scottish type of Anglo-Saxon churches.

¹ See *Archæologia*, vol. xlii., and *Crania Britannica* (Davis and Thurnam).

The various circles of standing stones, such as Arbor Low, the Rollright Stones, &c., whatever their purpose may have been, had their origin, perhaps, in the upright or slanting stones by which long barrows of the chambered kind were sometimes surrounded. Stonehenge, the most highly developed form of the stone circle in this country, and perhaps in the world, is composed

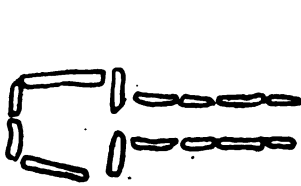


Fig. 3.—West Kennet.

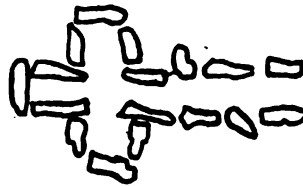


Fig. 4.—Wayland Smith's Cave.

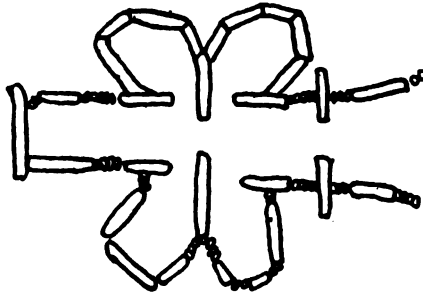


Fig. 5.—Uley.

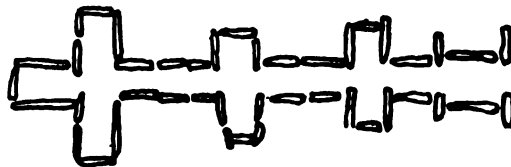


Fig. 6.—Stoney Littleton, Somerset.

of stones which have been artificially shaped. Recent examinations on the spot have enabled Professor Gowland¹ to place it definitely within the neolithic period; they have also proved that its purpose was not sepulchral.

Cromlechs.—According to a learned authority² this term may be defined as “a structure of prehistoric age consisting of a large flat or flattish unhewn stone resting horizontally on three or more

¹ *Archæologia*, vol. lviii., pp. 37-118.

² *New English Dictionary on Historical Principles*.

stones set upright." A fuller and more precise definition, however, was given more than thirty years ago by Rev. H. Prichard, of Dinam. In *Archæologia Cambrensis*, fourth series, vol. iv., p. 29 (1873), he points out that the term signifies a vaulted grave, or a vault constructed of flat stones, or, perhaps more literally, a flat stone in its position as a horizontal or quasi-vaulting, over a cavity or chamber. He adds: "When these stone-enveloped graves came to be denuded, their skeleton chambers, still vaulted in construction, would naturally retain the name 'cromlech'—an appellation which might finally attach to the cap-stone as the most prominent feature." This more precise statement exactly describes the cromlechs found in England and Wales, as well as Ireland, although in Brittany such structures are called dolmens (table-stones), whilst cromlech is a term applied to a circle of standing stones.

Cromlechs are abundant in Cornwall and Wales, but they also occur in Dorset, Kent, and other English counties. It is a curious and instructive fact that they are found most abundantly near the sea coast.¹ Although now only represented, in most cases, by a group of large stones of varying numbers, it is pretty clear that cromlechs were invariably covered, or partly covered, with an earthen mound, the massive stones forming chambers for the interment of the dead, and thus presenting a striking parallel to the chambered long barrows, to which, in the opinion of Canon Greenwell, F.R.S., and many other eminent archaeologists, they were closely related. Indeed, it is difficult to avoid the inference that all cromlechs were natural developments of chambered barrows, the larger size of the stones employed pointing to a more effectual effort to save the remains of the dead from spoliation and desecration. In Japan, where the relics of ancestors have always been treated with profound veneration, if not indeed worship, the massive character of the stones used in the construction of dolmens is most remarkable,² but it is a curious fact that one finds in that country no exact parallel to the chambered barrow of Britain.

The megalithic structures in the form of cromlechs in England are far too numerous and too important to be dealt with in a brief paper like the present. It is proposed, therefore, to

¹ See papers by H. M. Westropp and A. Lane-Fox in *Journal of the Ethnological Society of London* (April, 1869).

² See a valuable paper on the "Dolmens of Japan," by Mr. William Gowland, F.S.A., in *Archæologia*, vol. lv.

describe only a few examples as types of the great class to which they belong.

At the outset it may be remarked that cromlechs are more numerous on the western than on the eastern side of England and Wales. The same is true of Ireland, Scotland, France, Spain, etc. They are more abundant, for example, in Cornwall than in Kent, counties which might, one would think, be equally likely to afford examples of this species of grave. In Anglesey they are abundant, and there are many on the mainland not far from the



Fig. 7.—Kit's Coty House, Aylesford, Kent.

sea coast. Indeed, the proportion of cromlechs on and near the coast is much greater than inland. This is well shown in papers on "Cromlechs and Megalithic Structures," by H. M. Westropp and A. Lane-Fox, in *The Journal of the Ethnological Society of London* (April, 1869).

To some extent, it will be evident, the distribution of cromlechs must have been affected by the presence or absence of material suitable for their construction, but this was not, by any means, the chief cause. Judging from the position of cromlechs in England,

it seems probable that there were certain particular districts which were occupied by the neolithic races, whilst others were neglected.

One well-defined district of this character was in Mid-Kent, between Maidstone, Rochester, and Sevenoaks. Within limits considerably smaller than those indicated by these three places, there is a remarkably interesting series of megalithic remains. Of these the best known is Kit's Coty House (fig. 7), a pile which still stands in its original position and order about halfway up the



Fig. 8.—Megalithic Remains at Coldrum, Kent, from the East.

southern slope of the North Downs, on a site which overlooks the valley of the Medway.

Kit's Coty House consists of a large cap-stone resting on three more or less upright stones arranged in plan in the form of the letter **H**. Two of these are slanting inwards, and rest against the middle stone. All are entirely natural forms of grey wethers, without any attempt at artificial shaping. The effect of the massive cap-stone placed on such an arrangement of stones is to render the whole group secure and stable. The precise relation of these stones to the mound or long barrow, which doubtless originally covered them, is, however, open to more than one interpretation. The first, and, one might think, most obvious, explanation, is that

these stones formed a double or twin sepulchral chamber. This is indicated by the massive character of the stones and the absence of any other adjacent large stones, but Mr. Borlase, in his *Dolmens of Ireland*, vol. ii., p. 431, referring to Kit's Coty House, considers

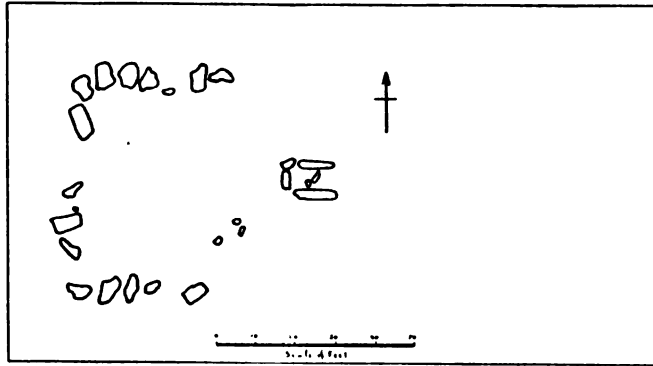


Fig. 9.—Plan of Cromlech, in oblong enclosure of Stones (partly destroyed), at Coldrum, Kent.

that one of these “chambers” was an outer crypt or porch, whilst the other was a regular chamber or cell. After a careful examination on several occasions the present writer has formed the opinion

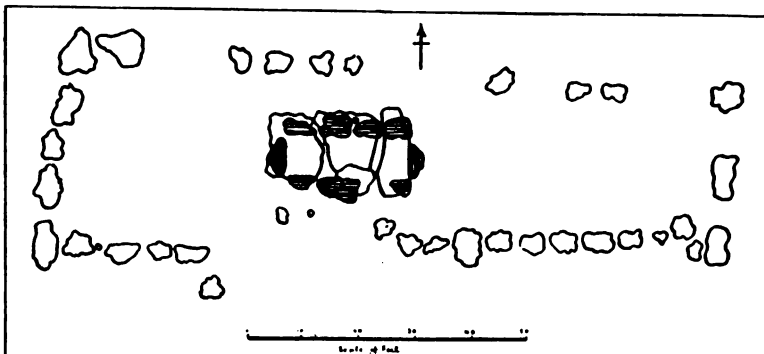


Fig. 10.—Plan of Cromlech, in oblong enclosure of Stones, at Sievern, Hanover.

that these were both sepulchral chambers. The mound has been entirely removed from this interesting cromlech.

The fallen cromlech known as the Countess Stones, the remains of the magnificent sepulchral structure known as Coldrum, or Coldreham (see figs. 8 and 9), and the disturbed cromlechs at Addington, are all interesting remains of neolithic burials. Coldrum, which in general

plan is strikingly like the cromlech at Sievern, Hanover (see fig. 10),¹ must have been, when perfect, by far the most remarkable of its kind in Kent. Its regularly formed blocks of stone, whether shaped by nature or art, form a novel feature amongst antiquities of this class, and suggests a late stage in the Neolithic Age, contemporary, perhaps, with Stonehenge. This regularity of shape may be seen in the accompanying view (fig. 8), showing the eastern end of the cromlech, which has, unfortunately, been bereft of its cap-stone.



Fig. 11.—The Helstone Cromlech (re-stored), Portesham, Dorset.

The remains in Addington Park have sometimes been described as those of a circle of stones, but this is inaccurate. Mr. (now Professor) Petrie, many years ago, in *Archæologia Cantiana*, vol. xiii., pointed out that these stones were arranged in the form of an oblong.

The fine cromlech on the hills just above Portesham, Dorset, is known as Helstone, or the Hail-stones (figs. 11 and 12). It consists of nine upright stones covered by a nearly oval cap-stone, the latter being locally known as “the Demon Quoit,” and traditionally said to have been thrown by the devil to this spot from

¹ For the use of the plan of Coldrum we are indebted to the kindness of Mr. E. H. W. Dunkin, F.S.A.

Portland Pike. The cromlech is situated in a slight hollow on the top of the Downs, surrounded by striking and impressive scenery, and commanding extensive views, especially towards the south. The Helstone is remarkable for its shapable and well-proportioned form, the number and solidity of its supports, and the regular character of its cap-stone. The chamber is capacious and nearly 7 ft. high, but it is possible that the levels underwent some modification when the structure was re-erected some years ago. The cap-stone measures 10 ft. long, 7 ft. 10 ins. broad, and over 2 ft. thick. There are remains of a series of large blocks



Fig. 12. -- The Helstone Cromlech (restored), Portesham, Dorset.

of stone originally enclosing, perhaps, a space round the cromlech. This is the finest cromlech in the county.

The Grey Mare and her Colts (fig. 13) is another sepulchral group, situated at Gorwell, in Dorset. It is evidently a very important long barrow with some massive blocks of stone at the eastern end of the mound. The latter, as far as one could ascertain by experimental probing with a stick, appears to consist largely of stones of various shapes and sizes.

Associated with cromlechs and stone circles in some parts of England and Wales are massive standing pillar-stones. Whether they have or have not any close relationship to neolithic interments

is doubtful. An excellent example is the King Stone, near the famous Rollright Stones situated on or near the border line between Oxfordshire and Warwickshire.

Excavated Subterranean Sepulchral Chambers.—The three subterranean chambers found at Waddon, near Croydon, have already been referred to in these pages (*The Reliquary*, January, 1903, and January, 1905). It will not be necessary, therefore, to do more now than draw attention to the special interest which attaches to them as excavated subterranean chambers specially made for burials in the latter part of the Neolithic Age. Without in any way desiring to give undue prominence to a discovery with which



Fig. 13.—“The Grey Mare and Colts,” Gorwell, Dorset.

the present writer was associated, it seems only right to state that, after carefully comparing all the evidence of the Waddon chambers, with that of chambers like them, at Palmella, in Portugal, and Caltagirone, in Sicily, it may be regarded as proved that the chambers at Waddon unquestionably belong to the same class. We are thus able to add one more to the methods of interment hitherto known to have been in vogue in prehistoric times in England.

On referring to fig. 7 in the issue of *The Reliquary* for January, 1905, p. 32, the ground plan of one of the Waddon chambers will be seen to be considerably flattened on the inside on each side of

the entrance. The same feature, as well as many other points as to size, elevation, and general characteristics, have been noted in certain subterranean excavations at Palmella (fig. 14), in Portugal, by M. Cartailhac.¹ This celebrated archaeologist ascribes to them a sepulchral purpose, and regards them as belonging to the latter end of the age of polished stone.

At Caltagirone, a town situated on the summit of an isolated mountain in the southern part of the island of Sicily, is a very remarkable group of sepulchral chambers excavated in the steep rocky sides of the mountain. These chambers are circular in plan, and domed or beehive-shaped in elevation. They are approached

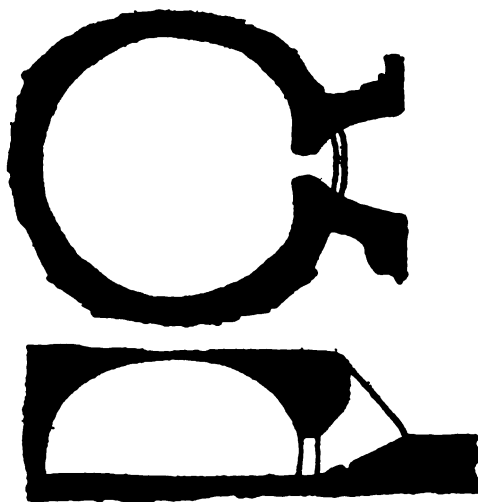


Fig. 14.—Plan and Section of Sepulchral Chamber at Palmella, Portugal.

by a lateral passage with a constant and well-pronounced constriction at the entrance. Some consist of single chambers, whilst others have four chambers, each approached by a common avenue. An important communication on these remains has lately been published. It is written by P. Orsi, and appears in the *Atti della R. Accademia dei Lincei, anno ccci., 1904. Notizie degli scavi di antichità*, vol. i., Fasc. 2, under the title of *Siculi e Greci a Caltagirone*. Detailed accounts, plans, and elevations, with which the paper is plentifully furnished, make it possible to see the strong resemblance of these Sicilian tomb-chambers to the three chambers discovered at Waddon, as well as those at Palmella, in Portugal.

¹ *Materiaux*, 3 ser. ii. (1885), pp. 1-18; reprinted in Cartailhac's *Les Ages Préhistoriques de l'Espagne et du Portugal*.

In the accompanying series of rough tracings (fig. 15), some of the chief characteristics of the chambers at Caltagirone are indicated, and it will be observed that the flattened outline of the wall near the entrance, to which attention has already been drawn in the case of the Portuguese and English chambers, occurs also in several cases in the Sicilian chambers.

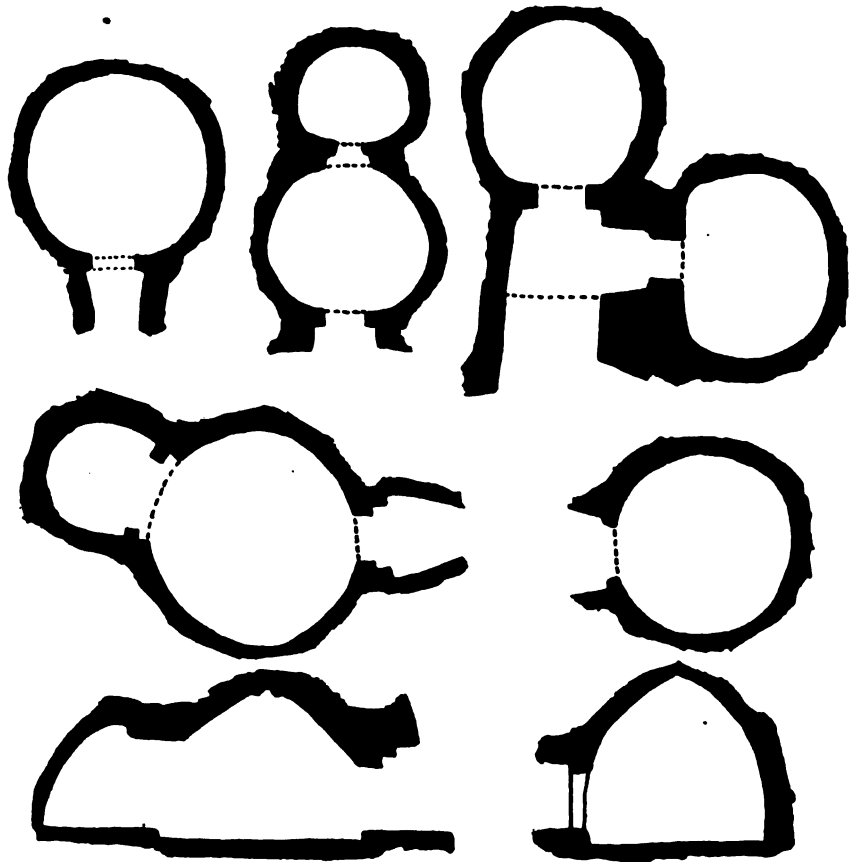


Fig. 15 —Plans and Sections of typical Sepulchral Chambers at Caltagirone, Sicily.

The pottery found in the Caltagirone chambers shows a general roundness which suggests close affinities with that of the Neolithic Age, but in association with them were certain metallic objects clearly belonging to the Bronze Age. To an early stage in the latter period, therefore, some at least of the chambers may be referred.

There is reason to believe that the Bronze Age stage of culture began much earlier in the Mediterranean region than in parts of Europe remote from that great centre of civilisation. These Sicilian chambers as a group may be considered, therefore, to represent the overlap of the ages of stone and metal, a period possibly contemporary with the middle, or even the early part of the Neolithic Age in what are now the British Isles.

It is hardly possible to doubt that, as has already been pointed out, the Waddon chambers belong to the same class as the Sicilian and Portuguese groups of sepulchral chambers, but it is a curious fact that the evidence, which was communicated by the present writer to the meeting of the British Association at Belfast in 1902, is apparently insufficient to prove the case in the opinion of some authorities.¹

GEORGE CLINCH.



¹ Perhaps it is only a proof of the extraordinary rarity of this species of sepulchral chamber, and the small amount of attention which English archæologists have devoted to it ; yet the fact remains that in a recent work (*Remains of the Prehistoric Age in England*, p. 267) on prehistoric antiquities, Professor Windle, F.R.S., classes the Waddon chambers with dene-holes. Referring to those well-known excavations, he speaks of the Waddon chambers as "somewhat similar constructions."

Some Churches in the Darent Valley.

I.—ST. MARY'S, HORTON KIRBY, KENT.

THERE was a time in the Gothic revival when men held that the model of all ecclesiastical architecture was to be found in the cathedral church. The parochial church, according to the transient theory, should be, as a structure, a cathedral in every thing save dimensions. Coloured marbles, painted glass, elaborate pulpits, and ambitious organ cases were the order of the day, and these when funds permitted were bundled into buildings far too small to properly receive them; but rammed in they were by dint of careful planning, until the containing walls were filled to overflowing. It is, perhaps, possible to admire the intense enthusiasm of those times, whilst questioning its taste and validity. Little purpose would be served by tracing the history of this perversion of art, but as a contrary principle it may be laid down that in the days of purer architecture the broad lines of style adopted in cathedral and parochial churches had close relationship, whilst great differentiation was made only in regard to the amount of ornament applied to the structures.

It is now generally recognised that the ordinary parochial church, to be really successful, must not be a cathedral in miniature—it must be simple in plan and devoid of the smallest suggestion of overcrowding in the application of ornament. It must be remembered that carefully considered proportion is by itself a true ornament, and a building lacking this fundamental principle will never be made anything but commonplace and tawdry by the application of secondary ornament, however well displayed or executed. Mediæval builders grasped this principle of proportion, and at St. Mary's Church, Horton Kirby, there is an excellent example of breadth, height, and lightness in effect produced with the minimum of ornament.

The exterior is well balanced in outline, and, in spite of many patchings and partial rebuildings, it still appeals as a building distinctly above the standard of the surrounding churches.

On plan the church is cruciform, and entered by the south

door, the effect on the unprepared observer is, to say the least, striking and not easily forgotten (fig. 1).

It may be of interest to attempt some outline of the architectural history of the structure as illustrated by existing evidences.



Fig. 1.—St. Mary's, Horton Kirby. Interior looking East.
Note that the King-post in the Nave shows the ridge of the Nave Roof.

It is not demonstrable from structural evidence that any pre-Norman church of stone existed on the present site—the suggestive name, Kirby, being a later introduction, and forming no part of the original place name.¹ Domesday Book, however,

¹ "One Wm. Kirby was some time owner of Horton Kirby, which occasioned the addition Kirby to Horton, the antient name of the parish." Kilburne : *Topographie and Survey of the County of Kent*, 1659.

The inventory of xxxii., Nov. vii., Edw. vi., gives the name as Horton Kyrby. In Speede's Map of Kent, 1610, it is Horton Kerby. On the O.S. plan it is changed into Horton Kirkby. In Domesday Book it is simply Hortune.

definitely states: "And there are four bordars there. And a mill of five sulings. And six acres of meadow. There is a church there. And wood of three hogs." Although there is doubt as to the exact date assignable to Domesday Book (*Round Feudal England*, p. 139), that is, whether 1086 is the date of issue or compilation only, the mention of a church is interesting; and,



Fig. 2.—St. Mary's, Horton Kirby. Interior from South Door.

as it cannot refer to the present structure, which is of a much later date, the reference must be either to a Saxon building or a Norman one of early twelfth century work. There is just a possibility of a Saxon church, taking into consideration that the place name is partially of Saxon origin. At the same time, so far as structural evidence goes, no proof is forthcoming for the

existence of a pre-Norman church, the evidence even for a Norman building—two fragments over the west door and a third possible one over the porch—is so extremely slight that, lacking the evidence of Domesday Book, I should be very reluctant to place much reliance on what may be merely stray fragments from another site. The remains over the west door consist of two fragments of pellet moulding—an early twelfth century type it is true—but it is difficult to accept them as belonging to the church mentioned in Domesday Book, taking that reference as

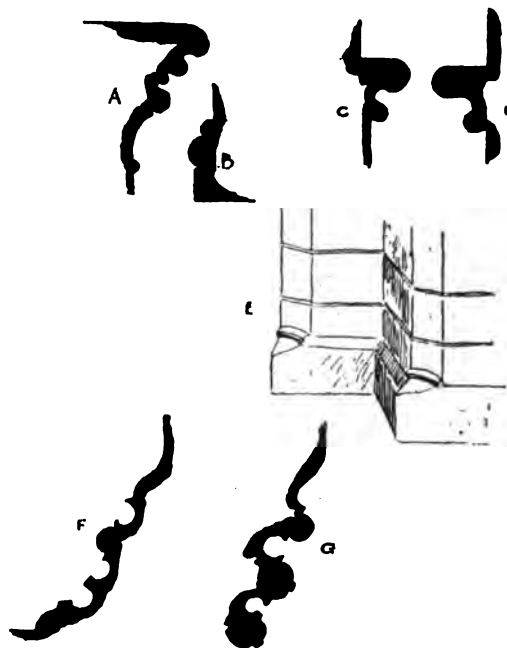


Fig. 3.—St. Mary's, Horton Kirby.

A, B, Base and Capital of Tower Arches. C, Capital of Transept Arch (Arcade).
D, String-course in Transepts. E, Bases of Arcading in Transepts.
F, Jamb of West Door. G, Arch of West Door.

evidence of a Norman church of that time. The fact that none of the masonry shows definite signs of Norman tooling is unimportant, as the whole of the early masonry may have been re-tooled when incorporated in the later building.

The balance of probability points strongly to the existence of a Norman church, but the only certain thing in its history seems to be its complete demolition (between the years 1190-1200) to make room for the present church.

The earliest work now visible is the crossing (fig. 2), which

is late Transitional in character of the latest years of the twelfth or the early part of the thirteenth century. Perhaps the clearest trace of late Norman influence is to be seen in the rectangular, massive, and simply recessed piers supporting the tower. The angles of these are chamfered, the chamfers ending in a simple and characteristic stop. The greater refinement of post-Norman times, however, is well seen in the delicate tooling of the ashlar and the mouldings of the capitals (fig. 3). Transitional influence is again clearly reflected by the simple base of two half-rounds, a rather poor and ineffective composition when compared with the good mouldings above. The evidence of the pointed arch in change of style is here especially faulty, because in the transepts round and pointed arches occur in close association. The piers are grouped on flat and simple plinths, and in many places bear masons' marks (see fig. 4). On the western face of the south-west

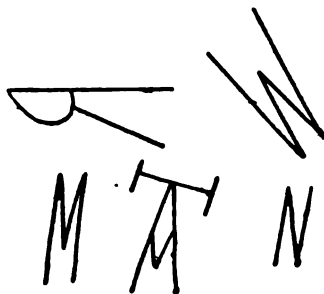


Fig. 4.—Masons' Marks, St. Mary's, Horton Kirby.

pier facing the nave is a consecration cross accompanied by modern forgeries. Slight evidence of red and deep yellow washes exist on some of the masonry of the interior.

The extent of the Transitional work is shown on the plan (fig. 5), and, although the transepts are included under that date, the details suggest a period verging indeed almost into pure Early English work; the east wall of the transept is shown in fig. 7; the work is of the greatest severity, and relies solely on proportion for effect. The arches are acutely pointed, massive in character, and may represent an attempt of a later architect to harmonise the composition with the heavier work of the tower arches. The boldly worked string-course traversing the walls and forming the capitals of the columns is typically Early English, and it is here that the strongest differentiation may be made between the transepts and the crossing (see fig. 3). It seems to have been a

general rule of mediæval architects to carry out restorations in the *motif* of the original work, at the same time giving full play to the taste of the period in the selection of mouldings—a trait not always inherited by present-day restorers. The strong light

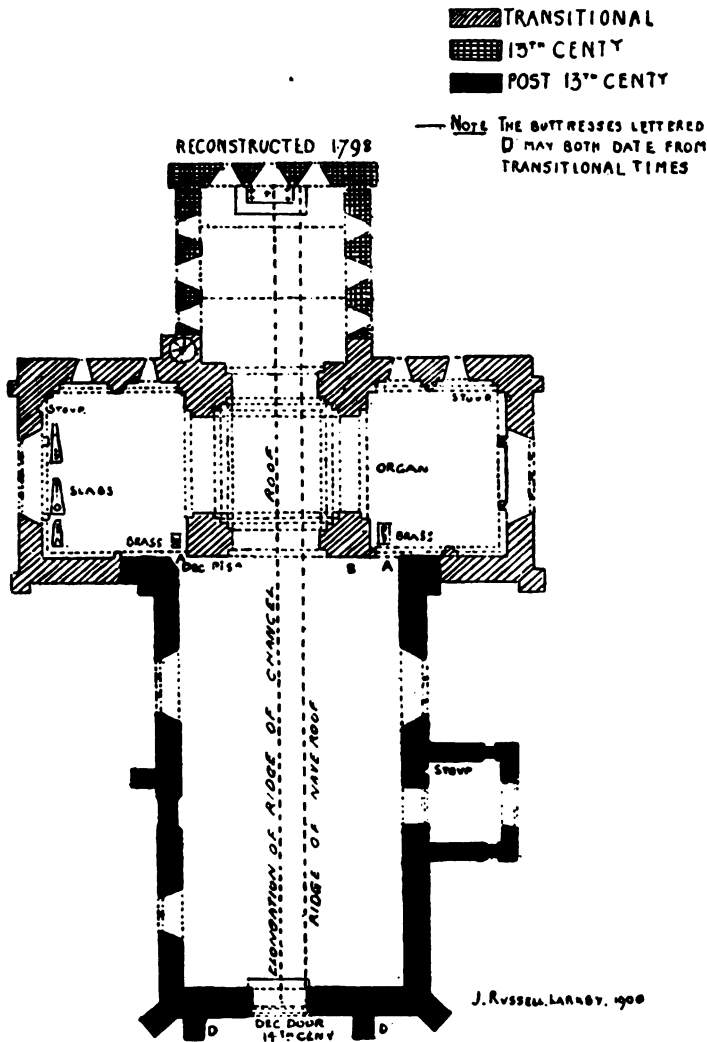


Fig. 5.—Sketch-plan, Horton Kirby Church.

thrown on the dividing pilaster by the southern window of the transept has a good effect in showing the beauty of the work. The recesses in the walls are pierced by long lancet windows ; the corbels under each arch were connected with secondary altars (fig. 7).

On the south wall of the transept are three acutely pointed blind arches, the eastern arch having a piscina similar to that in fig. 8 in the north transept. In the central arch, towards its apex, are the fragmentary and indefinite remains of a wall painting representing a portion of the life of St. Catherine. It whets one's desire for an investigation of the unlovely white-wash administered by the



Fig. 6.—West Wall of South Transept and Tower Pier, St. Mary's, Horton Kirby.

inartistic hands of times past. On the west wall of the transept are two round-headed arches of unequal size, and in style resembling the work in the crossing; the larger example is shown in fig. 6; the question of its junction with the nave will receive attention later on. The details of the north transept are similar in nearly all respects with the exception that near the

north wall are three ancient tomb slabs, two of which are shown in figs. 9 and 10. The latter is of Purbeck marble, *circa* 1220. Bearing in mind the features above alluded to, it may be stated that the Transitional church consisted of the present crossing, transepts and a nave and chancel; of the latter features no clear structural evidences now exist.



Fig. 7.—East Wall of South Transept, St. Mary's, Horton Kirby.

At or about the year 1215 the chancel of the Transitional church was destroyed, and a longer eastern limb erected in its place; in this plan alteration, the developments of the church followed on lines very usual in Kentish churches of the thirteenth century. Similar cases of thirteenth century extensions to the chancel occur at Burham, Offham, West Malling, and Orpington.

In the case of Horton Kirby church, however, the chancel suffered subsequent disfigurement, being greatly reduced in length about the year 1798, the old material being incorporated in the reconstruction. The arrangement of lights offers no peculiarity, although the eastern triplet is not quite satisfactory—the utility of the circular-headed rear arches being open to doubt (see fig. 1). For a reconstruction, however, the work is good, and for 1798 it is excellent; in place of the present ancient material there might have existed a “neat classic interior”!

I now come to a feature of some novelty—the relation of the nave and transepts. A reference to the plan (fig. 5) will show that

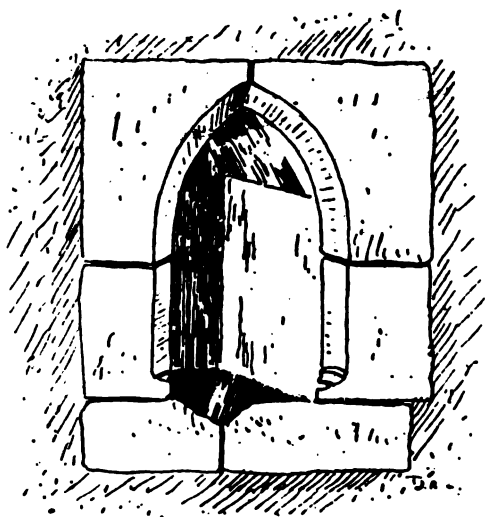


Fig. 8.—Piscina in North Transept, St. Mary's, Horton Kirby.

the ridge of the nave and chancel roofs are not in alignment, and a further reference to fig. 1 will show the interior divergence of the nave and chancel. For a line drawn from the point of the central light of the eastern triplet will pass through the points of the nave and chancel arches, but miss the King-post indicating the ridge of the nave roof. The probability of a rebuilding of the nave during the fourteenth century is suggested by the western doorway (fig. 11), which has features characteristic of *circa* 1340. The point of this doorway, it is important to notice, is in strict alignment with the ridge of the chancel roof, and an imaginary line drawn from the centre of the door, continued to the eastern limb, divides the crossing, the primary work of the building, into

two equal parts. The western door, therefore, seems to occupy an unaltered position, and it becomes tolerably clear that structural alterations have been made in the nave, resulting in a deflection to the south. It is not certain, however, that the alteration affected both walls of the nave; possibly only the north wall has undergone alteration since the fourteenth century.

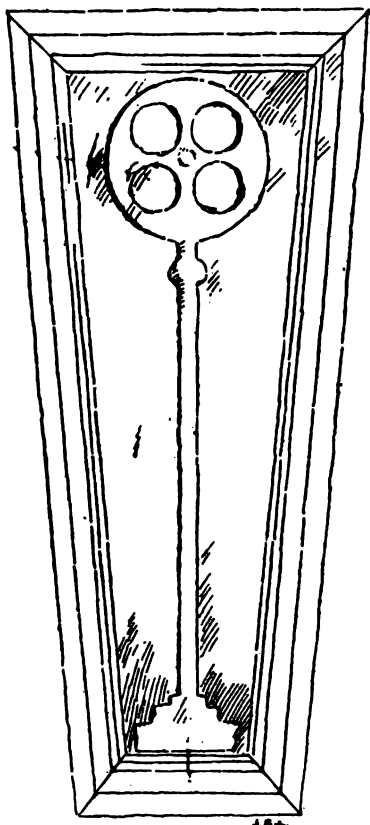


Fig. 9.—Slab in North Transept,
St. Mary's, Horton Kirby.

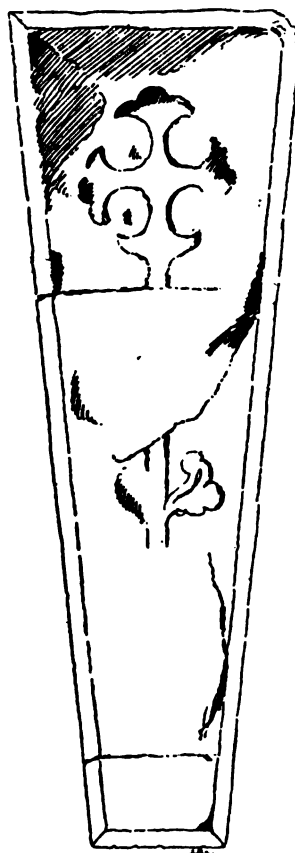


Fig. 10.—Slab in North Transept,
St. Mary's, Horton Kirby.

The two buttresses at the west end (marked D on the plan) are of an early date; it will be noticed that, so far as the fourteenth century doorway is concerned, they are in a proper position, being equidistant from the line of the chancel roof continued through the nave; they are out of position so far as the present nave is concerned—a result owing to alterations of the north wall, where every structural detail is of fifteenth century work.

In the fourteenth century the church consisted of the Transitional crossing, the long Early English chancel, and a reconstructed nave, of which the south and west walls still stand.

The plan of the building prior to the fourteenth century alterations is a question of some interest. That the present junction of nave and transepts is not the original intention of the earlier builders is shown by the fact that the nave walls cut off and disfigure the arches lettered A on plan and shown in elevation in figs. 1 and 6. These arches, moreover, are recessed, chamfered, and end against the tower piers in plain corbels; the companion arches are of a single order only. It is not likely that these open arches were intended for external doorways, as in that case the nave walls would be made to start from the western face of the piers (B on fig. 1 and plan fig. 5), narrowing the nave to the proportion of a mere passage. If, on the other hand, these small low openings were intended as communications to aisles, the nave arcades might well spring from the piers (B on fig. 1 and plan fig. 5), and the additional space occupied by the aisles would relieve the nave of any suggestion of lankiness. It is possible that these arcades were intended to spring from the extended capitals of the western arch of the crossing (fig. 1), where there is sufficient room for their insertion between these capitals and the jambs of the round-headed openings below. It is easy enough to picture the noble effect of a succession of arches similar in type to the work of the crossing. The Rev. G. M. Livett has no doubt as to the existence of a nave of the same date as the eastern limb, and he regards the inner buttresses of the west wall (D on plan) as illustrating the lines occupied by the nave arcades inside. With the latter part of his remarks I am in complete agreement; at the same time, I cannot but regard the buttresses as belonging to the Transitional church, because they closely resemble the masonry of the transepts, especially in their plainly chamfered angles. The work, too, is of a sturdy character far heavier than the thirteenth century work in the chancel. It would be difficult to prove, I think, that the Transitional architect did not complete the western part of his church. Alteration of the nave westward was the exception during the thirteenth century, whilst extensions to the chancel might almost be looked upon as the rule. Of the latter there is definite evidence at Horton Kirby church.

The Decorated door at the west end (fig. 11) is of interest as

illustrating the existence of a fourteenth century nave. The use of the fillet, engaged shafts, and roll mouldings mark it as a characteristic example in a district singularly devoid of fourteenth century work.

Below the step is a large slab of Purbeck marble, which one shudders to think of as the pre-Reformation altar stone.



Fig. 11.—Western Doorway of Nave, St. Mary's, Horton Kirby.
Note the fragments of Norman moulding above the point of the arch.

In the fourteenth century the church consisted of the Transitional crossing, the Early English chancel, and a Decorated nave. At this time (*circa* 1340) the plan developments seem to have reached their limit; the subsequent alterations to the nave affecting the elevation but not the plan, beyond a deflection of the north wall to the south. The external south-east angle of

the ashlar of the south porch has the remains of a sundial, much defaced by the weather, the name-scratcher, and other agents of destruction.

Soon after the Conquest the manor passed into the possession of that fighting prelate Odo, Bishop of Bayeaux, who held very considerable estates in the district. The manor was then called Hortune or Horton, the first recorded appearance of the name Kirby being in 1294. At the enthronisation feast of Robert Winchelsea (twenty-third year of Edward I.), Roger de Kirkby made claim to serve the Archbishop on that day as cupbearer; the claim was admitted by virtue of the claimant holding his manor of Horton of the Archbishop, but he was eventually disqualified on the ground that he was not in knight's estate. It was from him that the manor and village obtained the name of Kirkby, now Kirby. On the death of Roger the manor passed to his son Gilbert, and afterwards (*circa* 1483) it went by marriage to Thomas Stonar, of Stonar, in Oxfordshire. A brass in the south transept of the church was regarded by Hasted as belonging to Gilbert de Kirkby.¹

Sir John de Cobham, with the consent of Simon Sudbury, Archbishop of Canterbury, in the first year of Richard II., gave the church of Horton to the Master and Chaplains of the Chantry of Cobham (founded by him) and their successors. This received Papal confirmation by a Bull of Gregory XI., and was evidently regarded as a possession of some importance. In 1378 the transfer was confirmed by Thomas, Bishop of Rochester, who endowed the vicarage, saving to himself and his successors a pension of one marc per annum due from it. He also granted to the vicar all oblations made at the altar, the tithes of flax, hemp, milk, butter, cheese, cattle, calves, wool, lambs, geese, ducks, pigs, eggs, wax, honey, apples, peas, pigeons, fisheries of ponds, rivers, lakes, fowling, merchandise, trade, herbage, pasture and feedings, mills, all the herbage of the churchyard, and all the small tithes for ever—a comprehensive list embracing practically the whole of the possessions of the parishioners. In return the vicar was to sustain the charges for the procuration of the archdeacon, bread, wine, and

¹ The effigy is certainly that of a lady wearing the horned head-dress of about 1485. At her feet is the little lap-dog often engraved on brasses to ladies of note. This seems to have escaped Hasted's notice. The brass is probably that of the wife of Thomas Stonar, to whom the manor went by marriage with a descendant of the ancient lords of the manor.

necessary repairs of his vicarage and church, excepting the reparation of the chancel.

In the thirty-first year of Henry VIII. the college at Cobham was dissolved, but certain rights were granted to George, Lord Cobham, in return for which he gave to the King the parsonage of Horton, subject to yearly payments of 13s. 4d. to the Bishop of Rochester and 9s. 6d. to the archdeacon. At a later period it passed into the possession of Lancelot Bathurst of Franks, in this parish (*temp* Queen Elizabeth).

The King's Commissioners found a chantry (chapel) here supported by a yearly stipend of £3 6s. 8d., payable from Boxley Abbey, for the provision of a priest to celebrate Divine Service in the parish church of Horton for ever. The chapel of this endowment was, perhaps, situated in the nave near the western face of the north-west pier, where there is a fourteenth century piscina.

J. RUSSELL LARKBY.



Some Notes on the Manors, &c., of High Wycombe.

IN ancient records High Wycombe is spelt in a variety of ways, *e.g.*, Wickham, Wyckham, Wykam, Great Wicombe, Chipping or Chepping Wycombe, all significant of its position on the banks of the little river Wye, or Wick (a Celtic word meaning stream); *combe* being the Old English for the Celtic *cwm*, a valley or hollow. It is a pleasant town, situated midst the beech-clad Chiltern Hills, about five miles north-east from Marlow, thirteen miles from Reading, and twenty-nine miles north-west from London, in the Hundred of Desborough, Rural Deanery of Wycombe, Archdeaconry of Buckingham, and Diocese of Oxford.

During the occupation of Britain by the Romans, Wycombe was undoubtedly a place of some importance, for remains of a Roman station are still to be seen at the east end of "the Rye," and also on the summit of Castle Hill, near the church, they appear to have erected a fortification. Of late years, several coins of the reigns of Nerva, Antoninus Pius, and Marcus Aurelius have been unearthed; also a gold coin of Boadicea, in the King's Wood.

During the eighteenth century a Roman pavement, part of a villa subsequently discovered, was found in a place called "Penn's Mead." Several old mosaics were executed with very fine tesserae of black, red, yellow, and white pottery, on a solid basis of flints and rubble.

On the north and south sides of Wycombe are deep indentations in the hills, showing the ancient British trackways—the one on the north leading to Amersham (Agmondesham), and the other to Marlow and the Thames Valley.

That Wycombe was also a Saxon town may be gathered from the prefix Chepping: *Ceapping* being the Anglo-Saxon word for a market, hence the word chapman, a merchant.

Although the charter does not now exist, the town is said to have been made a free borough during the reign of Henry I., but records prove the town was regularly incorporated in 1 Ed. IV. In a charter of 1558, it is declared that "by charters of preceding sovereigns, as well as by customs from time to time whereof memory of man doth not exist, the town of Chepping Wycombe hath always been a market town and perpetual free borough, and incorporated of the mayor, bailiff, and burgesses of the same."

Dr. Gumble was vicar of Wycombe when he wrote the biography of Monk, whom he assisted in concerting measures



Fig. 1.—High Wycombe. The High Street showing the Guildhall.

(From a Photograph by F. J. Findlow.)

for the Restoration. This town was also the residence of Sir Edmund Verney, M.P., and Standard Bearer to Charles I., who was slain at Edge Hill; and of Thos. Scot, the regicide, who was M.P. during the Protectorate. After the battle of Reading, the place, then in possession of the Parliamentary forces, was successfully attacked by the Royalists under Prince Rupert. John Archdale, a Quaker, was elected M.P. in 1698, but he declined to take the oath, and the election was set aside.

Other notabilities have been: Wm. Allen, Bishop of Exeter 1560-1570; John Mundy, Lord Mayor in 1522; Dr. Llewellyn, the poet, Principal of St. Mary's Hall, who wrote, amongst other

things, "An Elegy of the Death of the Duke of Glo'ster" and "Wickham Wakened, or the Quaker's Madrigal," in 1672; Richard Chalfont, Fellow of Lincoln College, Minister of the English Merchants in Rotterdam in 1644; Philip Taverner, born here in 1617; and John Rowell, once a plumber, who afterwards practised glass painting here, and subsequently went to Reading. He painted a set of windows for Dr. Scawen Kenrick in Hambledon Church. It was he who discovered the beautiful red which is so conspicuous in old windows, but the secret died with him in 1756. A considerable trade was carried on here in cloth in the fourteenth and sixteenth centuries, but it is now noted for its chair and paper making.

The Guildhall (shown in fig. 1) is a brick building supported by stone columns, erected in 1757, by John, third Earl of Shelburne, in place of an old wooden structure, built at the beginning of the seventeenth century. It was restored in 1859 by Sir G. H. Dashwood, Bart.; and the Council Chamber now contains some fine portraits, &c.

In the town is the Royal Grammar School, erected on the site of the Hospital of St. John of Jerusalem, said to have been built in 1175, parts of which are still to be seen in the present house of the master, and close to the playground (see fig. 2). This hospital was originally founded by the socmen who occupied the slopes of the valley around Wycombe, first for the pilgrims and travellers, and afterwards for the destitute and sick. At its dissolution in 1549, it passed into private hands, but in 1562, the mayor, &c., asserted their ancient rights, and, to make it a royal foundation, they granted the hospital and all its lands to Queen Elizabeth, who re-granted them to the mayor, &c., three days later, for establishing a grammar school.

Wycombe Abbey was anciently known as Loake's House; in 1818 it was called Loake's Abbey, and finally Wycombe Abbey. It stands in a park of some 250 acres, and was practically rebuilt by the first Baron Carrington, in which family it remained till 1896, when Earl Carrington sold it, with 30 acres, to the Girls Education Co., Ltd., and is now used as a school.

A leper hospital was founded here during the reign of King Stephen, in what is now known as St. Mary's Street; and another in 1229, dedicated to St. Margaret and St. Giles. The pest-house stood at the east end of the town on the north side of the London road, where the railway bridge now crosses. A toll-gate standing

near Hayward's Cottage was demolished in 1826, and a new one built near the top of Bassetsbury Lane, which was afterwards pulled down, but the old toll-house remains. Wycombe Priory, a fourteenth century building, still exists; it is situated to the north of the church, and used as a private residence.

The Arms of the Corporation of High Wycombe are: Gules, on a mount proper a swan argent gorged with a ducal crown and chained or. This swan is now represented with wings expanded, which differs from the ancient Arms—the wings being closed.

The following are some notes respecting the manors:—

In the reign of Edward the Confessor, Brictric held this manor



Fig. 2.—High Wycombe. Ruins of the Hospital of St. John of Jerusalem.

(From a Photograph by J. P. Starling.)

as tenant to Queen Edith. In the next reign (Harold), Wigod, a noble thane, lord of Wallingford, possessed it; and in the reign of the Conqueror he still held it, and died *circa* 1070, leaving an only daughter, Aldith, married to Robert de Oilgi, Doilly or D'Oyly, who held it at the Domesday Survey. The following is the translation of the account given in the Domesday Book:—"Land of Robert de Oilgi. This Robert holds 'Wicumbe' in right of his wife, and is taxed for 10 hides of land. There are thirty carucates of land. In the demesne there are four hides and three plough-teams. There are also 40 villeins with 8 bordars, who have 27 ploughs. Also 8 servi, and 4 bordars, and 6 mills, valued at 75s. *p. a.*

There are three carucates of pasture land, besides what is sufficient for the lord's horses, and the plough horses belonging to the villeins. Pannage for 500 hogs. The whole valued at £26; when received £10, and in the time of King Edward £12, when Brictric held this Manor of the Queen."

On the marriage of Maud, only daughter and heiress of Robert Doilly, this Manor of Wicumbe passed with her to her two husbands: Milo Crispin and Brian FitzCount; but as she died without issue by either of them, Henry I. seized the Honour of Wallingford. and about this time, it is said, he made Wycombe a free borough.

During the reign of Henry II., the borough and out-village answered to the Crown £72 per annum, and the church 13s. 4d. The King gave this township to his son Geoffrey, by Rosamond, daughter of Lord Clifford, which was confirmed to him in 1189. This Geoffrey, though never consecrated, was made Bishop of Lincoln, which See he held nine years, and resigned in 1182. He was translated to York on the accession of Richard I., and died in exile at Grosmund, in Normandy, in 1212.

King John divided the out-village between Alan Basset and Robert Vipont. The former had also a grant of the whole Manor of Wycombe in 5 John, except what Vipont held, on payment of £20 per annum, and doing the service of one knight's fee.

In 1212, Alan Basset gave King John £133 6s. 8d., and an excellent palfrey, that his daughter might marry William, Lord de Lanvellei. Alan, Baron of Wycombe, died in 1232, leaving issue, Gilbert, who married Isabel, daughter of William de Ferrers. He died in 1240, and his only son, shortly afterwards; consequently Wycombe passed to his uncle, Foulke Basset, Dean of York, afterwards Bishop of London, who paid rent for it in 1245, but, being a clergyman, his estate devolved to Philip Basset. He married Hawise, daughter of John Grey, of Eaton, and left a daughter and heiress, Alice, who married Hugh le Dispencer, Lord Chief Justice, who was killed at Evesham in 1264. This Alice married a second time, Roger Bigot, Earl Marshall, who had view of frank pledge, assize of bread and ale, weyfs, &c., in *suburbio de Wycomb*, in 1276. She died in 1280, leaving issue Hugh le Dispencer, her heir, on whose attainder, in 1326, this manor reverted to the Crown.

In 1332, Edward III., for the good service rendered him, granted this manor to Wm. de Bohun, who was afterwards created Earl of Northampton, K.G.; and on a partition of the estates of this

family in 1421, this manor again became vested in the Crown, on the marriage of Mary, daughter of Humphrey, Earl of Northampton, to Henry de Bolingbroke, son of John of Gaunt, Duke of Lancaster, afterwards Henry IV.

In 1479, the Queen, Archbishop of York, and others. being seized to the use of the King and his heirs, &c., of the Manor of Wycombe, called *Bassetsbury*, the fee farm rents of the town of Great Wycombe, &c., they, on the special command of the King, demised and granted the premises, with the appurtenances, to the Custos or Dean and Canons of Windsor, and their successors, until the King, his heirs or successors, should grant them other land of the same value. This manor has ever since been in the possession of the Dean and Canons of Windsor, who have leased it to various persons. The family of Raunce were lessees for several years prior to 1574, and John Raunce rebuilt the manor house *temp.* James I. (The greater part of the borough is in this manor. The population in 1500 was about 1,000; it is now 16,840.)

The following have also been lessees :—In 1574, Edward, Lord Windsor; 1657, Thos. Gower; 1666, Roger Rea; 1670, Edward Atkins; 1679, John Loggan; 1682, Althea, Mary and Elizabeth Loggan; 1683, Mary Loggan; 1691, Sir Orlando Gee, Kt.; 1717, Sir Francis Dashwood, Bart. The manor became vested in the Ecclesiastical Commissioners, and was afterwards held on lease by the representatives of Sir George H. Dashwood, Bart.

The other manors granted by King John to Robert de Vipont are called *Temple Wycombe*, *Loakes*, and *Windsor* or *Chapel Fee*. Robert granted these manors to the Knights Templars, who held them until the dissolution of their Order in 1324, by Edward II., when, in all probability, the manor of *Temple Wycombe* was granted to the Knights of St. John of Jerusalem. In 22 Ed. IV., Robert Bardsey died lord of the manor of *Loakes*, which was held as of the Honour of Wallingford, by fealty.

In the 4 Henry VIII., the manors of *Temple Wycombe*, *Loakes*, and *Chapel Fee* or *Windsor* were in the Crown; and, in 1552, Edward VI. granted the manor of *Temple Wycombe*, with all its appurtenances, formerly belonging to the Knights of St. John of Jerusalem, to John Cock, in which family it remained many years.

In 1604, John Raunce sold the manor of *Loakes* to Richard Archdale, Esq., and he, in 1628, sold *Temple Wycombe* and *Windsor* or *Chapel Fee* manors (which last he had purchased, in 1609, of Thos. Wells, Esq.) to the said Richard Archdale.

In 1700, Thos. Archdale, Esq., sold the above manors to Henry, Lord Shelburne, second son of Sir William Petty, by Elizabeth, daughter of Sir Hardress Waller, Kt., of Castletown, co. Limerick. In 1699, he was created Baron Shelburne, and in 1709, Viscount Dunkerron and Earl of Shelburne. He died in 1751, having survived all his children, and left his estates to John Fitzmaurice, second son of his sister Anne, Countess of Kerry ; this John was, in 1751, created Viscount Fitzmaurice and Baron Dunkerron, and in 1753, Earl of Shelburne. In 1760 he was made a Peer of England as Baron Wycombe, and dying the following year was succeeded by his eldest son, William, who was created Viscount Calne and Calnstone, Earl of Wycombe, and first Marquess of Lansdowne on November 30, 1784, and a Knight of the Garter. He married, first, Sophia, daughter of John, Earl Granville, by whom he had John Henry (afterwards Marquess of Lansdowne), another son, William, who died young ; and secondly, Louisa, sister to the Earl of Upper Ossory, who died in 1789, and by whom he had Lord Henry Petty, born in 1780, upon whom, after the death of his elder brother, devolved the marquissate, with the estates.

Lord Shelburne, having served in important offices of State under the Bute, Grenville, and Chatham ministries, and also under the Rockingham ministry of 1782, became Prime Minister of England in 1783. He died on May 7th, 1805, and was buried in the family vault in the north aisle of the chancel of All Saints', Wycombe.

The manors of *Temple Wycombe*, *Loakes*, *Windsor* or *Chapel Fee*, and the mansion house of Loakes, were sold for £10,500, by auction, to Elisha Biscoe, Esq., who, afterwards objecting to the title, an Act of Parliament was passed to obviate the difficulty, and the Right Hon. Robert, Lord Carrington, formerly Robert Smith, the friend of the younger Pitt, became the purchaser in 1799.

Lord Carrington died in 1838, and was succeeded by his son, the Hon. Robert John Smith, afterwards Lord Lieutenant and Custos Rotulorum of Bucks. He took the surname of Carrington in 1839. He married, first, the Hon. Elizabeth Katherine Forester, second daughter of Cecil Weld, first Baron Forester ; she died in 1832, and left issue : Mary Isabella, born 1824, died 1840 ; Cecilia Katherine Mary, born 1826, and married in 1853 to Charles John Colville of Culross, P.C., eleventh Baron in the Peerage of Scotland. His second marriage, in 1840, was with the Hon. Charlotte Augusta Annabella Drummond Willoughby, youngest daughter of the twentieth Baron Willoughby de Eresby. He died in 1868,

and left issue, amongst others, Charles Robert, the present lord of the manor, born in 1843, and educated at Eton and Trinity College, Cambridge, M.P. for Wycombe 1865-68. He was A.D.C. to Edward VII., when Prince of Wales, on his Indian tour ; Governor of New South Wales ; Lord Chamberlain of Queen Victoria's household, 1892-95 ; and bore St. Edward's staff at the Coronation of the present King. He was created Viscount Wendover of Chipping Wycombe, Bucks., and Earl Carrington in 1895, and assumed the name of Wynn Carrington the following year. In 1878 he married the Hon. Cecilia Margaret Harbord, eldest daughter of the fifth Baron Suffield, and has issue : Albert Edward Samuel Charles Robert, Viscount Wendover, born in 1895, and five daughters. Daw's Hill Lodge, Wycombe, is one of the seats of Earl Carrington.

The parish church of High Wycombe, dedicated to All Saints, is the finest in the county. It was built about 1270, partly on the site of a more ancient building erected in 1080, by a wealthy Saxon named Snarting. A description of this magnificent building will form the subject of a future article.

T. HUGH BRYANT.



An Old Manor House.

THE interesting manor at Northborough, near Peterborough, is mentioned in the Saxon Chronicle as belonging to the cell of St. Pega, in the village of Peakirk, as a portion of its endowment. In the reign of Henry III. it became the property of the De la Mare family, and in the reign of burly King Harry it passed into that of Fitzwilliam. The old house is said



Fig. 1.— Old Manor House, Northborough.

(From a Photograph by Mrs. Nichols, Stamford.)

to have been built by Geoffrey de la Mare in 1340, and the character of its architecture is clearly of the Decorated period; some of its details are of remarkable beauty. It is pronounced by anti-quaries to be one of the best specimens existing of a mediæval house in this country. In plan it resembles the letter H, the hall occupying the centre, while the butteries, kitchens, and servants' rooms were in one wing, and the chambers of the family in the other. The ancient building, on which the setting sun has shed

its glory for centuries, was surrounded by a moat and fortified walls, of which the gate-house remains, with its original oaken gates, both for carriages and footmen, the latter door having also a central wicket.

The gateway and postern are both recessed within the span of one arch, which gives great character to the entrance; the vaulting ribs, which spring from the corbels, still remain. The structure of the building, and the custom of the age in which it was erected, justify the conclusion that it was made capable of



Fig. 2.—Outer Gateway at Northborough.

(From a Photograph by Mrs. Nichols, Stamford.)

defence. Connected with the gate-house is a range of buildings erected in the time of Charles I. (1620); they consist of stables with chambers over. The upper rooms contain fireplaces which indicate that they were intended for dormitories. Tradition says that Oliver Cromwell, who frequently visited the village, converted these rooms into barracks for his soldiers.

The doorway in the wall on the east side leads to the lower guard-room or porter's lodge, and to a stone staircase which led to a room over the gate-house.

The decorated windows, the groined arches, and old doorways are highly interesting. At the west end of the old hall three original doorways still remain; these have ogee-arched heads enriched with crockets and ball-flower carved in stone, and communicate with the kitchens, buttery, and strong room for stores and plate. One gable of the hall is boldly crocketed, and terminates in a beautifully carved circular chimney; the cornice is enriched with the ball-flower ornament. The windows of the hall are square-headed, with mullions, transomes, and decorated tracery, and furnish good examples of domestic mediæval windows.



Fig. 3.—Inner Gateway at Northborough.

(From a Photograph by Mrs. Nichols, Stamford.)

The hall is 26 ft. by 24 ft. The ball-flower is continued in a deeply hollowed moulding under the eaves, and opening into the hall is a porch of Henry VII.'s time.

Eventually this old house came into the hands of the Claypoles, one of whom, John Claypole, married Elizabeth, the eldest and favourite daughter of Cromwell, who made his son-in-law Master of the Horse, a lord of the bed-chamber, and a knight in 1657. The manor was purchased of a Mr. John Brown in 1564 by James Claypole, of King's Cliffe, one of whose descendants was also knighted some forty years later and

resided here. The venerable house is more remarkable for its structure than its history, but it is interesting to note that it was the last home of the widow of the Protector Oliver, "the mate of one greater than a king." In this ancient residence of his daughter, Elizabeth Claypole, Mrs. Cromwell passed the last years of her life, on the verge of the fen country and in quiet retirement, but regarded in the village with silent reverence. Very little is known of her life and character, but she was never elated with prosperity. She preferred the life of a plain country dame,



Fig. 4.—Old Fireplace in Kitchen at Northborough.

(From a Photograph by Mrs. Nichols, Stamford.)

and constantly advised Cromwell to make terms with the exiled king and restore him to the throne. The Lady Protectress was the daughter of Sir James Bouchier, of Felsted, in Essex, a wealthy merchant, and she brought her husband a small fortune. She was very unwilling to take up her residence at Whitehall, and the Royalists liked to gossip about her homeliness, but no one could ever cast a slur on her fair fame. She was the tender mother of nine children, the stay and comfort of her neighbours, the careful mistress, and a crown of blessing to her husband.

What has once been the abode of the widow and daughter of such a man can never be but interesting from the associations which belong to it. She survived her illustrious partner fourteen years. She died in the old house on October 8, 1665, and was buried in the Claypole chapel attached to the church of St. Andrew. To



Fig. 5 —The Claypole Chapel at Northborough.

(From a Photograph by Mrs. Nichols, Stamford.)

Geoffrey de la Mare is also attributed the building of this chapel, which is of bold decorated work. The entry of her death in the register ran thus :—"Elizabeth, the relict of Oliver Cromwell, some time Pro. of England, was buried November 19th, 1665."

CHARLOTTE MASON.

Dragons and Monsters beneath Baptismal Fonts.

IN Italy it is common to find animals placed beneath the columns of porches and ambones as if carrying their weight, and these animals are almost invariably lions, although, in the case of the great ambone of San Ambrogio at Milan, tortoises have been used. Such lions are particularly noticeable in the works of the Longobardic architects; and they are also found in parts of Italy, where the influence of their style was somewhat remote, as in the works of Vassilectus and of the Cosimati in Rome, in the ambones of the cities round the Gulf of Salerno, and in the later Gothic work of the Florence Duomo. But these works are not grotesques, nor are they imaginary monsters, the offsprings of wild fantasies or lurid dreams. The situations in which these lions were placed—at the entrances of the churches, beneath the columns of the Gospel ambones, or supporting the Paschal or Gospel candlesticks—were positions of importance and watchfulness; they are never represented as crushed with the loads they bore, but rather as dignified by their office; and they were endowed with all the attributes with which a lion is credited with all the ability of the artists who chiselled them. The sculptors of the South may have looked live lions in the face; and the period when the wild animals of the desert had been common in the Roman arenas was not yet so long past but that the traditions of them still lingered among the people.

But in the dark and frozen North, among an imaginative and adventurous people, endowed with a love of ornament and with some knowledge and traditions of Eastern or Byzantine art, acquired in their past migrations, and having only their own wild fancies or travellers' tales on which to form their ideals, those uncouth monsters, dragons and chimæras, which are everywhere found writhing through all the early sculpture of Northern Europe, were born. In the interlaced ornaments carved on the wooden

door-jambs of Norwegian churches, on Swedish fonts, as in the example we give from Karreby (fig. 1), in the bas-reliefs of the church-yard crosses of Iona and Man, and in the intricate convolutions of the Irish manuscripts, these fearsome beasts, unknown in the art of the sunny South, twist themselves in the graceful but loathsome



Fig. 1.—Font at Karreby, Sweden.

coils of the serpent. No such beasts had ever presented themselves before the eyes of their designers ; but long anterior to the introduction of Christianity among the Scandinavians, the serpent had become associated with their religious ideas, and they believed that the Jörmundgand, the World Serpent, lay in the sea coiled



Fig. 2.—Interlocked Dragons at Houghton-le-Spring, Co. Durham.

round all lands, holding his tail in his mouth. Thus, in spite of the fact that in northern climes no animal existed which could by any possibility be mistaken for a dragon or a serpent, the belief in their existence was firmly rooted and widely spread through all the mediæval period. Many a legend of encounters with dragons

has survived in this country ; and the story of the destruction, by a Crusading member of the house of Lambton, of a "loathly worm" which haunted the banks of the Wear, is commemorated by the sculpture, if that be not itself the origin of the story, of two interlocked dragons in the neighbouring church of Houghton-le-Spring (fig. 2).

It is difficult to say whether the monsters, which in the architecture of the North take the place of the lions of the South, were



Fig. 3.—Font at Tryde, Sweden.

intentionally made grotesque, or whether their remarkable quaintness and distortion are merely due to the lack of skill on the part of the sculptor ; though this latter would appear to be the case, with the added intention of making their appearance as hideous and ferocious as possible. This would certainly seem to be so with the large pairs of beasts, with their contorted heads and enormous teeth, to be seen under the columns of the narthex of S. Patroclus at Söest, in Westphalia, or in the baptistery of Dalby, in Scania, Sweden.

Whilst the placing of animals beneath the bases of columns was thus common to the architecture of the North and South, they were also introduced, frequently in Scandinavia and occasionally in other parts of the north of Europe, as supporters to the stems of fonts. They were not always shown in their entirety, but very often appear as heads or masks projecting from the stems or bases. They do not seem to be peculiar to any one period, but are found both in early and late Gothic work; though it is difficult in Scandinavian countries, where architecture did not run



Fig. 4.—Font at Dalby, Sweden.

through the same series of gradual changes as elsewhere, exactly to fix the date of the work, except by the presence or absence of some Runic inscription, or the accidental introduction of some easily recognised detail. The elaborately carved font at Tryde (fig. 3), near Ystad, and the simpler one at Dalby (fig. 4), near Lund, which may both belong to the latter half of the twelfth century, have only heads projecting from their bases; whilst the font from Askums (fig. 5), now in the Gothenburg Museum, and which may be two centuries later in date, has three beasts of a rude and hideous expression which form its base.

This use sometimes of heads only, or sometimes of the whole bodies of animals, appears in that curious group of fonts, supposed to have been made at Tournai about the end of the twelfth century, of which that at Winchester Cathedral is the best example in England. The font of Zedelghem, in Flanders, which, like that of Winchester and the cylindrical font of Brighton, bears the sculptured legend of S. Nicholas of Myra on the bowl, has on the angles and interspaces of the base, heads in low relief; whilst the font at Vermand near S. Quentin, of the same group, figured by De

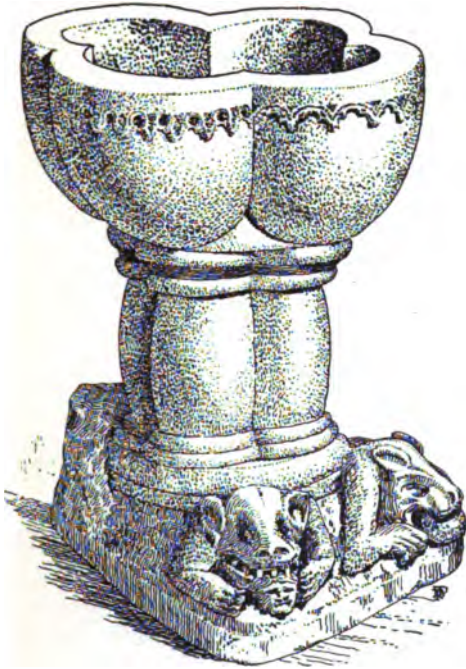


Fig. 5.—Font from Askums, Sweden.

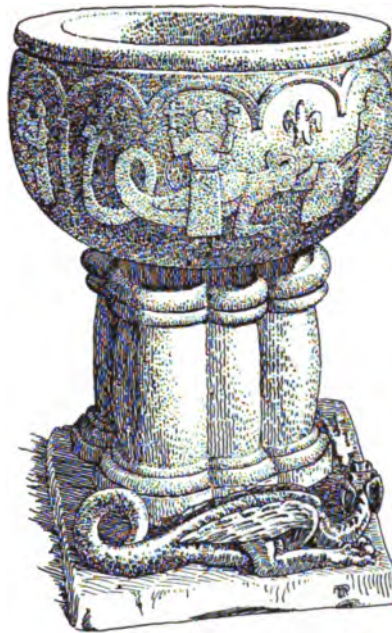


Fig. 6.—Font from Skreosvik, Sweden.

Caumont, has the four angle-shafts resting on the heads of beasts, which seem intended to represent lions, each head having two bodies spreading round the central stem.

Of the symbolism of these various unrecognisable monsters nothing can be affirmed; and beyond being, perhaps, intended as personifications of the Evil One compelled to bear the sacred waters of regeneration, nothing can be suggested. But as on the bowl was frequently sculptured the story of Jonah and the whale, so the beasts below the stem may have been meant to symbolise the same idea. This is clearly the case with the font from

Skreosvik (fig. 6) in the Gothenburg Museum, which has on the bowl an animal bearing all the characteristics of a dragon, which is swallowing the prophet, while, on the base, a similar creature, in high relief, has just cast him forth on to the strand.

But apart from monstrosities or symbolic animals, there were occasionally introduced, as in much of the carving of English mediæval architecture, beasts which are frankly grotesque. This is

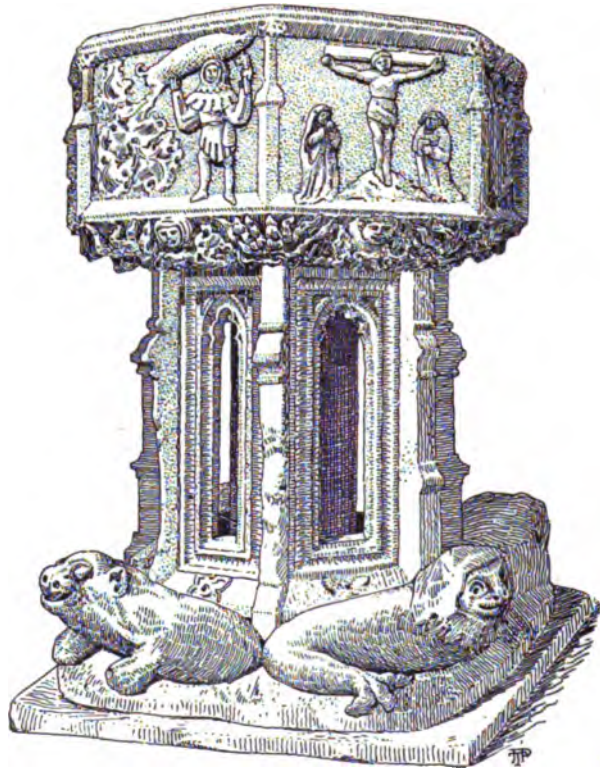


Fig. 7.—Font at West Drayton, Middlesex.

the case with the font of S. Martin, West Drayton, Middlesex (fig. 7). This is a fine example of late fourteenth century, and is altogether unique. The octagonal bowl, which is set angularly on the square base, has all the panels carved in high relief, the central one of the arrangement having a jester with his bauble and wine skin, the panels on either side bearing the Crucifixion and the dead Christ; whilst the remainder contain angels holding shields or scrolls. The bowl is carried by a central shaft surrounded by open

panelled work standing on uncouth grotesques, whose heads form the four angles of the base. The two monsters facing the west are much damaged, but those towards the east may have been intended to represent seals, the northern one of which—and herein the intentional grotesqueness is displayed—wears a jester's hood.

There are, doubtless, in the north of Europe many more examples of the character which we have here illustrated ; but the subject does not appear to have attracted any particular attention, though it is one which merits more research than has hitherto been devoted to it.

J. TAVENOR-PERRY.



Notes on Archæology and Kindred Subjects.

ROCK CRYSTAL BIBERON OF THE SIXTEENTH CENTURY.

(*Collotype Frontispiece.*)

By the courtesy of Mr. Charles J. Wertheimer we are enabled to illustrate a very remarkable work of art recently sold at Christie's.

The body of the vessel together with the cover may be described as roughly resembling a monster, the head of the monster forming the spout, though the monster shape is lost in the fluted shell-like effect of the general outline. Applied below the neck are two wings. The stem is oviform, the base oblong and of quatrefoil outline, carved in low relief with cockle shells.

The following account of the sale appeared in the *Daily Mail* for May 27th :—

"Never in the annals of Christie's famous rooms has such a remarkable combat taken place as occurred yesterday, when a rock crystal biberon, mounted with enamelled gold, 12½ ins. high and 1 ft. 4½ ins. long, the property of Mr. John Gabbittas, was offered for sale.

"For the past week there has been much discussion as to its authenticity, some going so far as to say that the catalogue was wrong in stating it to be Italian sixteenth century work, and that it was of much later manufacture. The British Museum authorities, however, pronounced it genuine.

"With trembling hands the porter placed the precious object on the desk beside him, while the auctioneer stated that the general impression was that it was German sixteenth century work, and suggested an opening bid of 5,000 guineas, which, however, was not forthcoming. There was a pause, and then Mr. Coureau, at the back of the rostrum, offered 500 guineas.

"There was a laugh, which, however, soon subsided as the price crept up, until Mr. Charles Wertheimer, who had entered early into the fray, increased the price to 9,500 guineas.

"‘Ten thousand guineas,’ said Mr. Duveen, amid applause. Mr. Wertheimer nodded, and the price went up another 500 guineas.

"‘Eleven thousand guineas,’ said his opponent.

"And so the bidding went on until 14,500 guineas was reached. Every face turned towards the top of the room, where, surrounded by

his sons, stood Mr. J. Duveen, the participator in so many duels at Christie's rooms. Would he let it go?

"'Fifteen thousand guineas,' he cried, as if in answer. Like an echo came the auctioneer's cry of "Fifteen thousand five hundred guineas," at which price Mr. Duveen retired, leaving Mr. Charles Wertheimer the possessor of the cup and the maker of the record auction price ever paid for a single object of art in an English sale-room.

"This sale formed a fitting conclusion to the sale of the collection of old English silver formed by the late Mr. Louis Huth, which preceded it, for which a total of £18,424 10s. was obtained.

"The sale of this collection, one of the most famous art collections that has come under the hammer for many years, has occupied the King Street rooms for nine days, producing an aggregate of £148,165."

WAYSIDE CROSS AT WHESTON, DERBYSHIRE.

At Wheston, a tiny hamlet near Tideswell, in Derbyshire, is the only cross which really deserves the name of "wayside," as others in the county are, as a rule, market crosses. It is but little known, lying, as it does, right off the beaten track of the usual tourist, and, moreover, is by no means easy to find even when Wheston has been found. This little place lies about $1\frac{1}{2}$ miles north-west of Tideswell, whose church richly deserves the title it has obtained of "Cathedral of the Peak," both on account of its unusual size and the beauty of its design and workmanship.

To find this cross the visitor goes on through the numerous farms of which Wheston is formed till the large pond on the left is passed. Then keep a look-out on the left for a farm which has, on the side farthest from Tideswell, a small plantation. It is in this plantation that the cross stands, and before many more years have passed it will be hidden from the road (fig. 1).

The shaft and steps are restorations of by no means the right sort, while the foliated head and massive base-stone appear to be the original. I am told that some few years ago the Bishop of Nottingham offered the sum of £200 for this beautiful little cross, but he was very properly refused, and thus this five-hundred-year-old work of art still stands in its old place, as far as is known.

Its date is certainly prior to 1400, and is probably between that year and 1350, that is, the close of the Decorated period. The head, which is all original, is in a most excellent state of repair, save for one broken cross-arm and the mutilated face of Our Lord, which most probably was the result of the mistaken zeal of some fanatical reformer. The broken arm is that which points in a southerly direction. The eastern face of the cross is adorned with a half-length figure of Our Lord crucified (fig. 2), while on the western is a representation of the Virgin and Child, beneath the Star of Bethlehem (fig. 3).

The principal side is, no doubt, that facing east, on which is depicted the Crucifixion. The head of the figure is apparently tonsured and surrounded by a plain circular nimbus. The face, between the eyebrows and the mouth, has been completely hacked away. The artist who carved this has been far from happy in his inspiration, as the whole thing is really nothing more than a ghastly caricature. Nothing could be more absolutely brutal in appearance than the figure he has carved, or more terribly repulsive, with its huge hands, long thin arms, short emaciated body, ribs showing through the skin, and large projecting ears. It is most unlikely that the face was in any way a redeeming



Fig. 1.—Wayside Cross, Wheston, Derbyshire.

feature when it is seen how the rest of the figure has been treated. The only ornament on the cross itself is the bunch of five leaves at each end of the cross-arms. The lower part of the body of Our Lord may have been carved originally, but if so it has been cut away like the face. I think, from a close examination, that its present condition was the original one, *i.e.*, a half-length figure.

The other side, the western, is carved with a representation of the Nativity. Again this is as much travestied as is the other side; the Virgin's face is but little less coarse than the eastern face design. Her right arm holds the infant Christ, while the left is raised to her breast. The Child is in long clothes, and the Virgin also is dressed

in flowing robes to her feet. Over the head of this group is the Star of Bethlehem, consisting of four points with smaller rays issuing from between them. Over the star are several horizontally incised lines, which appear to be without meaning or intention. At each end of the cross-arms is a large double rosette; otherwise there is no ornament.

The original portion of this cross has a delightfully light and dainty effect, which is very detrimental to the somewhat clumsy shaft. The base-stone is 4 ft. 6 ins. in height, and the shaft and head 7 ft. The Vicar of Tideswell (the Rev. J. M. J. Fletcher) writes to me as follows: "I have often heard that it (the cross) is not in its original position, but that it had been removed from some other place at no great distance off. But I can find nothing but tradition, and the oldest residents, both in Wheston and in Tideswell, only remember



Fig. 2.—Wheston Cross, Derbyshire. East Face.

it in its present position. [Their memory goes back sixty years or more.] . . . Rhodes in his *Peak Scenery*, p. 98 (1818), speaks of a small portion of the cross being broken off and 'built and cemented into an adjoining wall.' In Sterndale's *Vignettes of Derbyshire* it is spoken of as being 'in a small enclosure below the mansion house.' I am told that forty or fifty years ago it was in the farmyard, but that the present smaller enclosure was made at a more recent date."

The photographs which form the illustrations were taken in 1900, and Mr. Fletcher says that the growth of the trees round the cross makes it almost impossible to photograph it now. What will it be like in a few years?

The broken piece referred to in Rhodes' *Peak Scenery* was, of course, the piece forming the arm on the left of fig. 2, which is now restored to its former position.

Why Wheston should be chosen for the site of a wayside cross, such as this, is hard to understand. Perhaps there was a mule track from Tideswell to Chapel-en-le-Frith for the transport of the wool, one of the staple industries of Tideswell, as Mr. Fletcher says it was, in his excellent little booklet, *A Guide to Tideswell and its Church*, and here, perhaps, the muleteers were wont to pray for a safe passage through this, one of the wildest and loneliest parts of the Peak of Derbyshire.

There are numerous remains of these wayside crosses round Tideswell, at "Wishing Well," between Tideswell and Wheston; also



Fig. 3.—Wheston Cross, Derbyshire. West Face.

at the entrance of Bramwell Dale (brought from Summer Cross); at Litton, in the village; and on the old road from Tideswell to Millers' Dale. The position of yet another is indicated by the name Poynton Cross, no longer extant.¹

Mr. Fletcher considers that "the crosses were, in all probability, originally, resting-places for the bearers and friends of the departed, as they carried their dead from the distant part of the parish to the church."¹ Should this be the case one would expect to find the usual coffin-stones, as in the Cornish and Welsh lich-gates, but they may have been used to macadamise the roads with.

G. LE BLANC SMITH.

TOMB OF SIR ROGER DE KERDESTONE, REEPHAM, NORFOLK.

THE tomb of Sir Roger de Kerdestone is one of the finest of the fourteenth century in the county of Norfolk. The illustration (fig. 1) gives a good general idea, but some detail is unavoidably missed, especially that of the small figures at the base. On fig. 2 these figures are shown on a larger scale. No inscription

¹ From Mr. Fletcher's *Guide to Tideswell*.



Fig. 1.—Tomb of Sir Roger de Kerdestone, Reepham, Norfolk.

remains on the tomb, if ever there was one; for identification we trust to heraldry alone. On each of the sides, placed two-thirds of the way up from the base (not visible in the illustration), an angel is represented holding a buckled strap which supports in its turn a large shield of arms carved in stone and charged with a saltire engrailed (Kerdestone gules, a saltire engrailed argent). The tomb is on the north wall of the chancel.

Sir Roger de Kerdestone was Lord of the Manor of Kerdestone in Reepham, and died in the eleventh year of the reign of Edward III., 1337. He is represented on his tomb in a hauberk of chain mail,



Fig. 2.—“Weepers,” Reepham Tomb, Norfolk.

over this is a jupon held in its place by a richly jewelled sword belt; the lower edge of the jupon is indented; the gauntlets are of plate and the spurs rowelled.¹ The knight rests on a bed of stones, his right arm grasps his sword, whilst his left is brought across his chest in a cumbrous manner so that his left hand touches the rocks immediately above his right shoulder. It is hard to say what is the meaning of so curious a resting-place. Many conjectures have been made; that it typifies penance, or again, that it denotes a traveller (Weaver). Another theory is that a pebbly shore—and such is found along the Norfolk

¹ A detailed description of the armour is in Stothart's *Monumental Effigies*, by John Hewitt, 1876 edition, where three plates of the tomb are reproduced from the first edition of 1819.

coast—indicates shipwreck. If so, at least two notable persons from Norfolk so met their death about this time, for at Ingham (a village not many miles from Reepham, and within the sound of the waves)¹ rests another warrior on a similar bed of stones; his arms, too, are in the same peculiar position as Sir Roger's. The inference from these facts is strong, that the tombs are the work of the same hand; examination of their details makes this conclusion irresistible.

The statuettes along the base of this tomb are by no means the least interesting part of it. They afford an early example of the introduction on tombs and brasses of the so-called "weepers" (not the



Fig. 3.—Stapleton Tomb, Ingham, Norfolk.

earliest, for there are four tombs of earlier date so enriched in Westminster Abbey alone).³ The first figure (from left to right) looks like a Cistercian monk;⁴ the second is a widow; the third and seventh, young men (sons they may be); the fourth, a lady (*query*, mother); the fifth, an old man (*query*, father); the sixth, a lady (*query*, daughter-in-law); and the eighth, a nun (probably also a daughter); each of which portrays in a faithful manner the monastic or the civil dress of the period.

E. M. BELOE, JUNR.

¹ Hunstanton.

² There are twelve weepers on the Ingham tomb placed in a similar manner along the base.

³ Viz., Aveline, Countess of Lancaster, 1269. Edmund Crouchback, 1296. Aymer de Valence, 1323. John of Eltham, 1334.

⁴ Per my friend Mr. St. John Hope, Assistant Secretary Soc. Antiq.

LEATHLEY CHURCH, YORKSHIRE.

STANDING upon a knoll near the village of Leathley, in the valley of the Wharfe, Yorkshire, is the village church supposed to have been dedicated to St. Oswald. Although not mentioned in *Domesday Book*, the church has an early origin, and from the rude style of masonry existing in the lower portion of the tower, and its dedication to the Saxon saint of St. Oswald, colour is given to the supposition that its



Fig. 1.—Tower of Leathley Church, Yorkshire.

foundation was Saxon. The tower is square in form, and is built of thin laminal sandstone, with massive groining of coarsely wrought grit. If not erected by Saxon workmen, the work is certainly Early Norman. The four sides are broken by small, round-headed lights, without baluster shafts, and are splayed on the inside only,

The body of this ancient edifice contains Norman work, the chancel arch being undoubtedly Early Norman. It is difficult to fix a date for

the nave arcades. The capitals are of unusual shape, and are decorated with symbols which cannot fail to interest the antiquary. These comprise the crescent moon, the crescent fetter-locked (sometimes called the "spectacle ornament"), the Tau cross, sun circles, cross, and the sacred monogram I H S. How did those early masons obtain their information from such a distant past?

The tower arch has been closed up, but an old door remains, which is a rich and rare specimen of early workmanship in iron (figs. 3 and 4). The wood of which it is composed seems to be of sweet chestnut, often used



Fig. 2.—Symbols in Leathley Church, Yorkshire.

in the construction of the roofs of ancient cathedrals, as spiders never nest in it, and it is covered with elaborately foliated stanchions and hinges, which exhibit imprints of the hammer, as they left the workman's hand. The intricate central band is said to be unique, and the character of the design generally appears to suggest that of the crosses and tombs of the late Saxon or Early Norman period. The door is certainly a gem of early work, and is considered to be one of the finest examples of the smith's craft remaining in England. Over the door is an opening from an upper storey of the tower, supposed to have been the leper chamber.



Fig. 5.—Arm Chair in Leathley Church, Yorkshire.



Fig. 6.—Section of Arm Chair in Leathley Church, Yorkshire.

In the chancel of the church there is an old arm chair, having carved on its back symbols of the sacramental elements represented by clusters of grapes and ears of wheat ; also of the Holy Trinity by three ears of wheat on one stalk. The chair contains no date indicating the period of its construction, but from the presence of the rose and



Fig. 3.—Section of Ancient Door in Leathley Church, Yorkshire.



Fig. 4.—Ancient Door in Leathley Church, Yorkshire.

thistle as part of its ornamentation, the union of England and Scotland is evidently symbolised.

Near the entrance gates of Leathley Church are the ancient village "stocks," with five holes for imprisonment. They were used for the last time about sixty years ago. The shaft of the old village cross and whipping-post remain close by. Some time ago the Rev. Henry Canham, rector of Leathley, found upon the adjoining glebe lands

portions of three ancient querns or hand millstones, consisting of two upper and one nether stones. The "two women at the mill" seem to have pursued their labours down to a later date about Leathley than in any other portion of Wharfedale, as the records of their toil are very numerous about there. Several similar querns have been used as wallstones in the masonry of Stainburn Church, in Leathley Parish.

W. CUDWORTH.

QUAINT BRASS AT HOPE, DERBYSHIRE.

THERE is at Hope, a North Derbyshire village, a very quaint little memorial brass. It is let into the fine old oak panelling on the north side of the chancel, just outside the altar-rails. It is thus inscribed:—

"A mundo ablactans, oculos tamen ipse reflecto
Sperno, flens vitæ, lene sopore cado."
"Wained from the world, upon it yet I peepe,
Disdaine it, weepe for sinne, and sweetly sleepe."
"Hic jacet Henricus Balgay qui obiit decimo septimo die
Martii Anno Domini—1685."
"Anno ætatis suæ septuagesimo septimo. Cujus peccata
per Christum condonantur.—*Amen.*"



The Balguy Brass in Hope Church, Derbyshire.

The family of Balguy (pronounced "Bawgey") is the most ancient and aristocratic in Derbyshire; originally possessed of enormous wealth, they held more land in the twelfth century than any other family in Derbyshire. The halls of Derwent, Aston, Hope, and Rowlee were all family seats, which, owing to their becoming impoverished during the Civil Wars, they gradually lost. Derwent

Hall now belongs to the Duke of Norfolk, and is as delightful a residence as can be well imagined. Aston and Rowlee are no more. Hope is, I believe, a public-house. The Balguy family were firmly established in this neighbourhood in 1130, and the family pedigree is almost free from any apocryphal additions. Add. MSS. 28-113, f. 41. The arms are: or—3 lozenges, az. 2 and 1 on a shield above.

The various members of this family seem to have greatly benefited their churches, a worthy example for the *nouveaux riches* of the present day. At Hope the second bell bears the inscription: "Jarvis Bawgey, great benefactor, 1733"; while at the neighbouring church of Derwent Woodlands is a font thus inscribed: "Henery Bawgey, 1672," and also bears his family arms. Another fine piece of wood-carving in Hope church, near to this little brass, has on it: "Henry Balgay, A.D. 1652."

This fine old family still keeps the name alive in its native county, Derbyshire. Some persons have endeavoured to give to the name a Scottish derivation, but it does not seem very likely. Would a Scotchman have been so free with his purse to king and church?

G. LE BLANC SMITH.



Notices of New Publications.

"THE GROWTH OF THE MANOR," by P. VINOGRADOFF, M.A. (Swan, Sonnenschein & Co.)—All students of the social development of England will cordially welcome this new volume from the pen of Professor Vinogradoff. His volume on *Villainage in England*, which was published some twelve years ago, was at once recognised as an authoritative work, a place which it has since steadily maintained. We are told in the preface that that work was intended to pave the way towards a discussion of the origins of the manorial system. When, however, the time came for Dr. Vinogradoff—who is now Corpus Professor of Jurisprudence in the University of Oxford—to follow up the thread of his investigations, he found that "their ground had been, to a great extent, shifted by the remarkable work achieved in the meantime by English scholars." The three notable writers to whose work he thus refers are Mr. Round, Professor Maitland, and Mr. Seebohm. He considers that they have "approached the problem from new points of view, have brought to bear on it a vast amount of new evidence, and have sifted the materials at our disposal with admirable skill." The professor, however, rightly considers that there is still room for such a work as that now before us—nay, the very success of modern special investigations, such as those so successfully carried out by the three scholars just named, makes the want of co-ordination of results felt more and more. Professor Maitland's unravelling of the mysteries of legal antiquities, Mr. Round's masterly exposition of Domesday and other fiscal documents, and Mr. Seebohm's researches into the developments of servile communities, all stand apart from each other, and in some respects present strong divergences of opinion. It is just at this period in the study of early social England, when newer and more accurate scholarship has upset the old vague theories of the past, but has at the same time presented a clash of opinions from different points of view, that a summing up of results becomes necessary. Professor Vinogradoff is the one man capable of satisfactorily effecting such a survey, and producing what he terms an harmonious combination as to the general course of our social evolution. Every scholar is ready to admit his remarkable powers, not only of individual research, but of assimilation of the materials collected by others; and the very fact of his foreign origin—leaving a professorship at the University of Moscow to take up another at the University of Oxford—removes him from local prejudice and gives him a position

exceptionally favourable for the undertaking of a general survey. The first section of the book is devoted to a discussion of Celtic tribal arrangements, Welsh, Irish, and Scotch. The professor shows that, though a good deal depends on inferences and probabilities during the Celtic epoch, there is, nevertheless, a solid and extensive foundation in the considerable store of ascertained facts that can be gathered from the legal enactments which have come down from the tenth, eleventh, and twelfth centuries. From this discussion it becomes obvious that some of the elements which went towards the formation of the coming manorial system were of Celtic origin, built up on a state of society in which free tribesmen lived by the side of serfs. In the second section Dr. Vinogradoff discusses Roman influence, wherein he somewhat modifies the extreme views of Mr. Seebohm, who conceived that almost every subsequent manorial detail had its counterpart or germ in the complete organisation of the Roman villa. It is shown that the conquest of Britain did not produce the same thorough Romanisation of the people as was accomplished in Gaul or in Spain. "The absorption of Celtic nationality by Roman culture was by no means complete, and had not even been carried very far, when the Saxons broke in, and Roman rule collapsed." The rest of the book is occupied with treating of the English conquest, the grouping of the folk, the open field system, the principles of the Domesday survey, ownership and husbandry, and social classes. Each of these treatises is full of well marshalled facts, supported by notes, and, above all, clearly written. Even if all Dr. Vinogradoff's conclusions are not accepted, the examination of this book by every economic student is imperative.

"THE BROOCHES OF MANY NATIONS," by HARRIET A. HEATON. Edited by J. POTTER BRISCOE, F.R.Hist.S., &c., with 78 illustrations by the authoress. (London: Simpkin, Marshall & Co., Ltd.; and Nottingham: Murray's Nottingham Book Co., Ltd.)—In this work the authoress has missed a splendid opportunity! The subject is one so large and so attractive, and the material at one's disposal so ample and diversified, that it would be a very easy matter to write several volumes, profusely illustrated, upon so delightful a theme. In this work, of some fifty pages of art printing, with side margins, nearly half of the matter relates to sundry other objects having little or no connection with brooches at all, such as axes, hammer-heads, &c. The authoress regards all early brooches as *fibulae*, and quite ignores the fact that there were two distinct types of primitive dress fasteners, to wit, the pin-ring brooch, which may have eventually developed into the pen-annular brooch; and the *fibula*, which survives in the common safety-pin.

In *The Reliquary* for January, 1904, appeared a paper dealing with the former type in a very logical manner. Survivals of the pin-ring

brooch are even now worn by tramps in Ireland and Scotland, and the modern examples of the pen-annular form are so abundant and so diversified in decorative design in Northern Africa and in Norway and Sweden, to say nothing of France and Germany, that scores of various forms might have been illustrated. As survivals of the ancient type these would have been most valuable for comparison. The illustrations in this book are not good, nor do they serve any definite purpose, in showing the gradual growth of any form or design. The picture of a ceremonial axe with its elaborated handle *may* have been intended as a parallel to the modern brooch, the usefulness in both cases having been sacrificed to symbolism and ornament. But the authoress does not say so. Altogether, the book is more remarkable for what it leaves out rather than for what it says, which is greatly to be regretted.

"THE ANCIENT CASTLES OF IRELAND," by C. L. ADAMS (Elliot Stock).—The number of ruined castles in Ireland is considerable, and afford constant proof of the unsettled condition of that country for several centuries.

"These castles range in dimensions from the few blocks of protruding masonry on the green sward, which mark the foundation of a ruined peel tower, or the scarcely traceable line of wall which was once a fortified bawn, to the majestic ruins of castles like Adair, with its three distinct and separate fortifications one within the other, or Royal Trim, deemed strong enough to be a prison for English princes."

Of these numerous castles Mr. Adams has selected about seventy-five, which he considers to be those of chief interest, and has given a few pages of epitomised history and description of each, with a list of authorities consulted. The book is distinctly interesting and useful to others than the mere tourist so far as it goes; but we hope it may be but the precursor to several sound and thorough volumes on the same subject. Illustrations are given of about half the castles that are described, some of which are effective and picturesque; but they are of little help to the archæologist or student of architecture. There is not a single ground plan—an all-important matter where the history of castles is concerned.

"YORK: THE STORY OF ITS WALLS AND CASTLES," by T. P. COOPER (Elliot Stock).—In the preparation of this interesting and well illustrated volume Mr. Cooper has made diligent use of all printed material, including the many Calendars of the State Papers. It is, however, unfortunate, so far as the completeness of the work is concerned, that the original records have not been consulted. Nevertheless, a desirable book has been produced, and the incidental matter relative to the many walled towns of mediæval England is particularly useful. The use made of

city gates for the exhibition of the heads or members of traitors, real or imaginary, is discussed at some length. Edward I. caused the right arm of David, the Welsh prince, with his ring on one of the fingers, to be hung up over one of the York gates. The graceful turrets of Micklegate Bar were the most favoured site for these barbaric exhibitions, as it was considered the most important of the city gates. After the battle of Shrewsbury in 1403, Henry IV. had the four quarters of Hotspur Percy despatched to London, Chester, Newcastle, and Shrewsbury, but the head was reserved as an ornament for Micklegate Bar, York. Sir William Plumpton's head occupied a like position in 1405, and that of Henry, Lord Scrope, in 1415. During the Wars of the Roses, the heads of Lancastrian and Yorkist leaders alternately occupied this place of honour. Shakespeare mentions the retaliatory conduct of Edward IV. in this respect in his play of "Henry VI.":—

"From off the gates of York fetch down the head,
Your father's head, which Clifford placed there;
Instead thereof, let this supply the room;
Measure for measure must be answered."

Elizabeth caused the Earl of Northumberland's head to be spiked on Micklegate Bar in 1572. It is not a little singular that in his chronicle of these barbarities, Mr. Cooper omits all reference to the not infrequent spiking of heads and limbs of Roman Catholic priests under both Elizabeth and James on all the York gates, under the technically legal but false notion that there were traitors on account of the faith. The peculiarly hideous martyrdom of two most worthy priests under the like plea—Lockwood and Catherick—and the allotment of their dismembered bodies to all the York gates, as late as 1642, ought certainly not to have been eschewed. The last heads exposed on Micklegate Bar were two of the Jacobites after the battle of Culloden in 1746. For seven years the heads of these two faithful adherents of the Stuart cause remained on the Bar, but on a stormy January night in 1754 they disappeared. This was regarded as a most treasonable act. The mayor and commonalty offered a reward of £10 for the discovery of the offenders. The Privy Council met at Whitehall and increased the reward to £100 for the discovery of "this wicked, traitorous, and outrageous proceeding." A few months later a tailor of the city was convicted of the offence, heavily fined, and imprisoned for two years.

"EARLY SCOTTISH CHARTERS," edited by Sir ARCHIBALD C. LAWRIE (Glasgow: James MacLehose & Sons).—To collect, index, and fully annotate this fine series of Scottish Charters prior to 1153 must have been a work of considerable magnitude. It has been well accomplished by Sir Archibald Lawrie. The greater portion of these charters have been previously printed, but only by societies such as the Bannatyne,

Maitland, Spalding, and Grampian Clubs, whose proceedings are strictly confined to their own members. There are, however, a fair number that now appear for the first time; they are transcribed from documents in the Register House in Edinburgh, and from the British Museum. The latter are chiefly taken from the chartularies of two Northamptonshire houses of Cluniac monks, the abbey of St. Andrew, Northampton, and the priory of St. Augustine, Daventry; they chiefly relate to the gifts of David, King of Scotland, who had so large an English holding. The charters are 271 in number. They are well and concisely annotated, and the whole volume is thoroughly indexed. The author, in his modest preface, says:—"I hope some readers may be glad to have these documents collected in a single volume, printed in intelligible Latin, with explanatory and critical notes." His hope certainly ought to be abundantly realised.

We have on our table "A HISTORY OF THE COUNTY OF DUBLIN," Part III., by FRANCIS ELRINGTON BALL (Dublin: Alex. Thom & Co.), well written and illustrated, and containing many points for the antiquary.—"THE HISTORY OF THE COLLEGIATE CHURCH OF ST. SAVIOUR, SOUTHWARK," by Canon THOMPSON (Elliot Stock), with singularly poor illustrations; it is a mere expanded guide-book of no particular merit or demerit.—"A CATALOGUE OF BOOKS, PAMPHLETS, &c., RELATIVE TO THE CITY AND COUNTY OF LINCOLN IN THE LINCOLN PUBLIC LIBRARY," compiled by A. R. CORNS; the city librarian has doubtless done well to have this catalogue so well printed, but it is quite incorrect to print on the top of the title-page, "Bibliotheca Lincolniensis," for it is nothing of the kind, being absurdly incomplete for such a comprehensive name.—And "KING WILLIAM THE WANDERER," by W. G. COLLINGWOOD (Brown, Langham & Co.), a charmingly printed version of an old British saga.

"MEMORIALS OF OLD DEVONSHIRE," edited by F. J. SNELL, M.A. (Bemrose & Sons Ltd.).—This is, in many respects, a delightful volume. Not only are the illustrations numerous and singularly charming, and the typography and general appearance exceptionally good, but Mr. Snell has done his best to fulfil the promise made in the opening sentence of the preface, namely: "To present what may be termed a history of Devon in episode." His own sketch of historic Devonshire, which comes first in the book, is well turned and comprehensive; whilst the last paper on "Tiverton as a Pocket Borough," based on original documents, also by the editor, is an amusing exposure of the kind of connection kept up with small west-country towns by big families prior to the memorable Reform Bill. The blowing-up of the parish church of Great Torrington during the Commonwealth struggle;

the strange affair of the Crediton Barns, in 1549; the landing of the Prince of Orange at Brixham, in 1688; the story of the French prisoners at Dartmoor; the history of the Devon Regiment, that gained the nickname of "The Bloody Eleventh" from the part it took in the terrible battle of Salamanca; and the stirring adventures of that great smuggler, Jack Rattenbury, known as the "Rob Roy of the West," are all set forth with much spirit by different writers. There are also several well-written papers on quieter themes, such as "Herrick and Dean Prior," by Mr. F. H. Colson; and "Ottery St. Mary and its Memories," by Lord Coleridge.

News Items and Comments.

THE ANGLESEY CRYSTAL VASE.

AMONGST those who saw an account of the purchase of this vase in the various public prints, no definite idea seemed to be formed of the purpose for which it was made. A reference to *The Archaeological Journal*, vol. ii., p. 168, will explain fully its object. The paragraph runs thus:—"An example of a very elegant design is preserved in the cabinet of antiquities in the King's Library at Paris: it is one of the vials or cruets used to contain the wine and water for the service of the Mass, termed *amulæ* or *phialæ* and in French *burettes*. The height of the original measures 6 ins."

The wood-cut which accompanies this paragraph shows a very elaborately ornamented jug of the exact size and form of that purchased by the Messrs. Duveen, to which attention has been so much attracted.

HENRY LAVER, F.S.A.

Colchester,

May 16, 1905.

MUSEUM CURATORS AND THE PUBLIC.

MAY I be allowed to utter a friendly protest against the footnote in Mr. Lovett's article on p. 143 of the current number of *The Reliquary and Illustrated Archaeologist*, for which I presume the Editor is responsible. I think it is hardly fair to make a sweeping accusation against a body of hard-working public servants, very many, and I believe the majority of whom, are in no way worthy of the stigma thus cast upon them. I have a very extensive acquaintance amongst museum curators, and I have regularly attended their deliberations at the annual meetings of the Museums Associations for some years back. My experience is that

they are extremely anxious to make their museums interesting and instructive to the public, and certainly a great amount of time has been spent at these meetings in considering the best means of accomplishing this desirable end. Of course, I know that there are black sheep in every flock, just as there are some librarians who consider it their duty to protect their books from the public, and if the Editor had said "some officials," or in any other way limited the scope of his accusation, no exception could be taken to what he says. I hope he will not think me impertinent if I venture to express the opinion that the statement as it stands is both unjust and uncalled for, and is hardly likely to help on that rational development of museum work which I know he desires as much as I do.

Manchester Museum,
May 2, 1905.

WM. E. HOYLE,
Director of the Museum.

OLD TITHE BARNS.

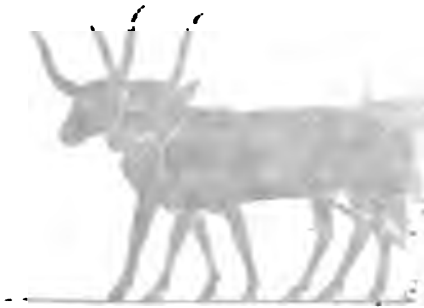
MISS CHARLOTTE MASON has written to the Editor expressing her regret that she inadvertently omitted to acknowledge her indebtedness to articles by Mr. Francis B. Andrews, F.R.I.B.A., in *The Antiquary* for information on the subject of "Old Tithe Barns."

ARCHÆOLOGY POUR RIRE.

ACCORDING to *The Athenæum* an exhibition was made at a recent meeting of the British Archæological Association of a collection of Palæolithic implements, consisting chiefly of barbed and leaf-shaped arrow-heads. The proper place for such rarities is the case where the Eoliths dwell in the British Museum. If you meet an Eolithic person in the street don't laugh, simply smile. He can't help being a monkey, though he'd like to be a man who can chip and chop a flint in better style.



**SCULPTURED TYMPANUM OF DOORWAY
IN CHURCH OF ST. URSIN AT BOURGES.**



(1) *Propaganda* is defined as the dissemination of information, ideas, or opinions, often in a biased or misleading way, to influence public opinion or behavior.

[illegible]

SCULPTURED TYMPANUM OF DOORWAY
IN CHURCH OF ST. URSIN AT BOURGES.



The Reliquary

&

Illustrated Archæologist.

OCTOBER, 1905.



Fig. 1.—Ancient Egyptians Ploughing.

Glimpses of Ancient Agriculture and its Survivals To-day.

AGRICULTURE, as the most ancient and important of the arts and crafts of man, is always of interest to him, not only for its value in the present, but also for its methods in the past.

As it is the most ancient, so it is the most conservative of the useful arts, and the utilisation of steam power has not worked the same extraordinary changes such as have resulted in other industries from its adoption. Extensively as the steam plough and thresher, and various other ingenious American implements are used, and such artificial stimulants to the soil applied as the synthetic manures, we cannot but recognise that, in the main,

old methods and older implements are by no means superseded. The PLOUGH, however different from the original form invented—as the ancients say—by Triptolemus, King of Eleusis, is still in its essentials the same implement as that which Cincinnatus twice relinquished with regret at his country's call five hundred years before the birth of Christ. Though the hum of the threshing machine is heard on almost every farm, the flail, such as David saw in use on the homestead of Ornan the Jebusite, has not yet ceased to sound on the threshing-floors of England. It is interesting to consider the forms, various yet based on the same principle, which the plough has taken while remaining essentially the same.

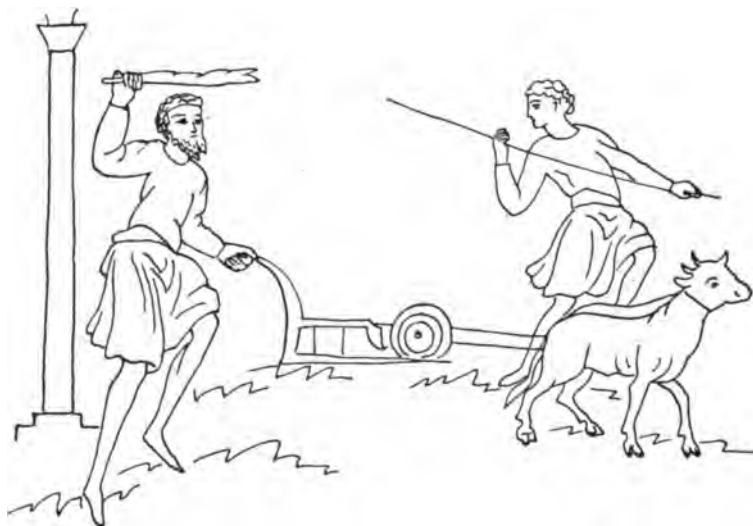


Fig. 2.—Ploughing, from Caedmon's *Paraphrase*.

Doubtless the first plough was made of nothing more than the boughs of a tree advantageously, though adventitiously, adapted to form beam, share and coulter, and handle, as it were, in one piece. Among the Greeks, Demeter, goddess of the fruitful earth and agriculture, Ceres among the Romans, were represented on their coins with, *inter alia*, a plough, an implement, as there depicted, quite evidently fashioned from a natural arrangement of the boughs of a tree. With the Egyptians the plough, as seen in their art (fig. 1), had, even at that early date, attained an evidently more artificial stage, and appears as an implement of light draught, with handles of a graceful double curve. Later on in the ages, the Romans developed their plough to a form which included all

the modern parts—wheels, earth-board, share, and coulter. A primitive plough, to be used by hand, had a share shaped like the ace of spades fixed to a light curved beam, whose bifurcated end was crossed by a bar, the extremities of which were grasped by the ploughman's hands, while the weight of his body was brought to bear upon its centre. Ancient as is this form, it is practically identical with the "breast-plough" of to-day, chiefly used for cutting turf.

Ploughs and ploughing are represented in a large number of instances in a variety of illuminated mediæval manuscripts and in the wood-cuts of early printed books, examples of which are here

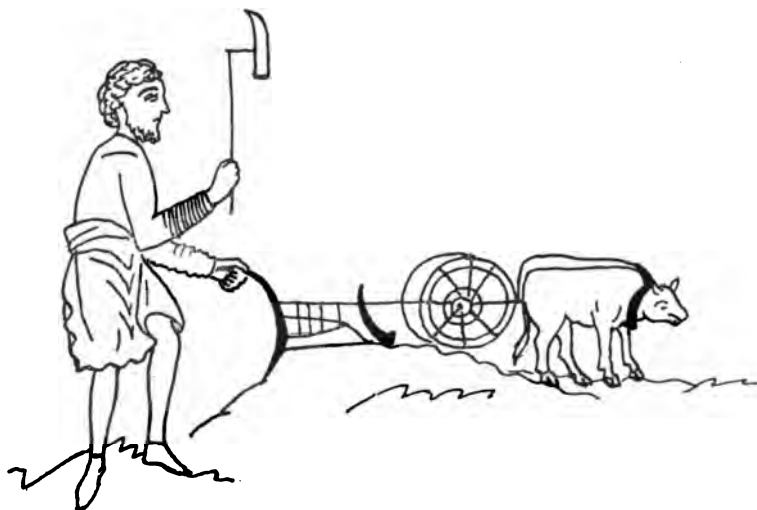


Fig. 3.—Ploughing, from Caedmon's *Paraphrase*.

adduced. In one, from Caedmon's *Paraphrase*, Tubal Cain is seen ploughing with two oxen (fig. 3); another depicts Noah, emerged from the ark, engaged in the same occupation (fig. 2).

Until the nineteenth century ploughs were made almost entirely of wood, the only metal parts being the coulter and the share, and even these were occasionally of wood, as in an instance to be shown. The low money value attached to a mediæval plough would suggest that it was made of a cheap material, as wood was in the Middle Ages; an opinion enforced by the large number in use on a rural manor. The *Liber Niger* of Peterborough affords instances of this, for in Kettering are enumerated forty-two villeins having twenty-two ploughs—*isti xl homines habent lxxii carrucas*

unde operantur ; while in demesne—or, as we should say to-day, on the home farm—there were four more ploughs : a very large total for a manor or estate of ten hides, or 1,200 acres more or less.

The average value of a mediæval plough appears to have been seven or eight pence. For instance, in the valuation of the goods of a fugitive felon, his plough and two harrows were priced at two shillings. The account roll of the steward of Flaunthford Manor, near Reigate, records *For making a new Plow out of the lord's timber, 6d.* A very tangible piece of evidence that ploughs continued till a late date to be made of wood is afforded by a curious specimen of an implement of that kind still preserved in the museum of the Sussex Archæological Society at Lewes (fig. 4). There the visitor may see a large plough, 12 ft. long, made entirely of wood

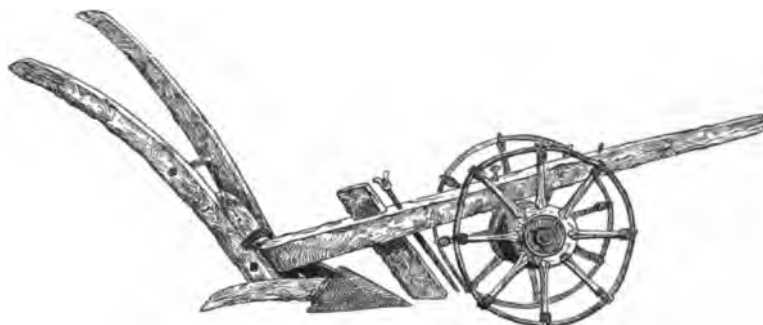


Fig. 4.— Old Sussex Plough.

with the exception of the narrow hoops of iron round the wheels and the casing of the share, the body of which is made of wood. Even the coulter, in theory a cutting instrument, is wooden. Yet this primitive but massive implement was in use within the last two or three generations. Alongside it may also be seen a great hay or corn rake, made of a beam of wood in which is set a long row of iron teeth. It has two wooden handles by which it was dragged along, apparently by human labour, since there are no attachments for harness.

As the plough is, perhaps, the most ancient of agricultural implements, so is the ox the most ancient animal of agricultural employment subdued by man to his purposes. And it is with the plough that the ox has been the longest and most intimately associated in labour. Assyrian and Egyptian art and Hebrew literature all afford abundant witness to the

employment of the ox in agriculture, and so it continued to be throughout the ages, until in comparatively modern times the horse has largely superseded the ancient beast of the plough and the wain. Yet in a few localities, particularly in Sussex, the picturesque sight may still be seen of the great black oxen at work in the field or on the road (fig. 5); for they are patient beasts, cheaper to keep, and hardier than horses, and the average of a year's work of a team of oxen is said to give an advantage of ten pounds sterling over one of horses.

The full team of oxen consists of eight beasts, a yoke being composed of two. From the large number of ploughs on a medi-



Fig. 5. — Modern Ox Team, Sussex.

æval manor it might be supposed that a proportionate stock of oxen was maintained to work them, but this was by no means the case, and frequently only four or six oxen were kept to two or more ploughs. In Domesday countless numbers of instances are recorded where less than the full plough team was kept, as at Bexhill, where we read *There Osbern has five oxen in a plough*. Further, one team might work several ploughs at different times; and it appears to me from a study of many documents that the "un-free" tenants had the use of the lord's oxen to draw their own ploughs. Thus, in the *Liber Niger* of Peterborough, in all its descriptions of the twenty-eight manors, the villeins' ploughs are always enumerated, but (except in one case) no oxen; while on the

other hand, in speaking of the number of ploughs in the demesne or home farm the oxen are also counted. The sole exception referred to in which the villein's possession of oxen is mentioned—*unus eorum habet duos boves unde facit illis servitium*—is evidently recorded as being worthy of note by its very rarity.

Yet the total number of oxen employed in agriculture was very great in this country during the Middle Ages. In an inventory of the "Oxen for the Ploughs" in the manor of Glastonbury in the thirteenth century, they total the large number of 892, "which makes 111½ ploughs in all," while horses amounted to but twenty. About the same time the bishopric of Chichester had "150 oxen for the ploughs" and only "10 horses for the ploughs."

Oxen at work to-day afford a more perfect picture of the past

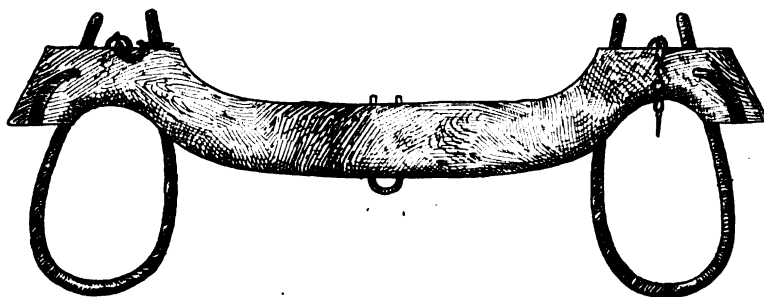


Fig. 6.--Ox Yoke.

than is presented by any other aspect of agriculture. Their yokes and other harness appear identical with those used in former times, and the heaviness of the former seems to explain in some degree the slowness of that peculiar swinging gait that oxen exhibit when moving down the furrows, for these great beams of wood and clanking iron chains can hardly have conduced to activity of movement. The average length of a yoke is 5 ft., with a thickness of 4 ins. and a depth of 6 ins. ; the collars passing round the oxen's necks and through the yokes, appearing the lightest parts of a clumsy apparatus, being oval hoops of ash wood about 1½ ins. thick (fig. 6). The shoes which are affixed to the divided hoofs of the ox are neat little contrivances, somewhat in the shape of the punctuation point, the comma. It is stated by some that they were only fixed to the fore feet, but an old Southdown blacksmith who has made many hundreds (and could make quite a fabulous number within

an hour) says they were applied to all the feet (fig. 7). The ox-bells which formerly were attached to the yokes are among those unconsidered trifles which are hardly met with nowadays except among lumber. One of several in my possession was found in the ruins of the tower of Ringmer Church, which fell at some period between the fifteenth and seventeenth centuries, and its presence may be accounted for by supposing a waggon-team of oxen—almost the sole draught beast at that period hereabouts—to have been employed to remove the stones of the fallen tower, during which operation the bell may have become detached by some means from the yoke or harness of the beast and lost or left amongst the *débris*.

The FLAIL, an implement no less ancient than the plough, is fast

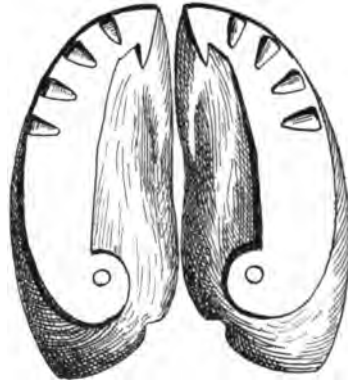


Fig. 7.—Ox Shoes.

falling into desuetude, and in a generation or two will hardly be seen outside a museum. It is a tool composed of two smooth round sticks or rods attached loosely to one another at one end. To allow of a free movement, somewhat on the principle of the ball and socket joint, the head of one of these rods revolves at the attached end, where a soft but strong leather ligament completes the joint or hinge. Judging from mediæval drawings, the flail of the Middle Ages differed in no respect from that in use to-day, but that it was perhaps somewhat longer. Such a tool doubtless did David, King and Psalmist, see that day he visited the threshing-floor of Ornan the Jebusite, and such a one would he see to-day had he vacation to visit a few farms in England. The specimen here represented (figs. 8 and 9) I drew from one still in use at Heighton, the Heggiston of antiquity, in the Down land, near Newhaven.

Complementary to threshing is winnowing, a less laborious work, and consequently one in which women were wont to participate. In the Peterborough documents we find record of their work, as for instance at Glingtona and at Caster, where, it is said, eight cattlemen held ten acres of land each, for which they paid sixteen fowls and eight loaves at Christmas, and in addition their wives winnowed the corn of the demesne whenever the reeve ordered—*et uxores eorum ventant bladum curiæ quando præpositus præcipiet*. Three hundred years later this practice was advocated by Fitzherbert (by some supposed to be the celebrated judge of Henry

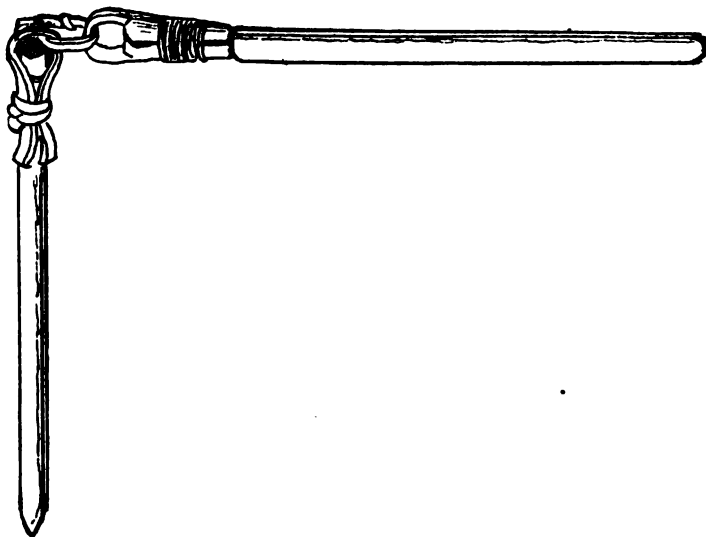


Fig. 8.—Flail.

VIII.'s reign) in his *Book of Husbandry*, where he says, "It is a wyves occupacion to wynowe all maner of cornes."

Such labours as these—ploughing, threshing, winnowing, and other agricultural work—formed in the Middle Ages the greater part of the rent-render of the tenant, both free and villein; the main difference being that the work rendered in lieu of a money rent by the free tenant was of a fixed and moderate nature, while that of the villein was arbitrary and at the will of the lord. In those days the monks and ecclesiastical corporations were the chief agriculturists, occupying about a quarter of the cultivated land of this country, which they farmed by their own hands or by the labour of their tenants and serfs.

Among the other agricultural implements of ancient origin still in use to-day is the SICKLE, and it is scarcely likely to be entirely superseded while stormy winds, hail and heavy rains are liable to lay so low the standing crops that they cannot be reaped by machinery. However ancient its origin it has probably undergone but little modification since its earliest days if we may judge from its representations in ancient and mediæval art. There is one direction, however, in which a modification took place, namely, its edge, which, there is reason to believe, was more or less serrated, and that at two periods of the history of mankind, namely, the pre-historic and early historic, and in the Middle Ages at an early and limited period. For among the various relics of the lake-dwellers



Fig. 9.—Joint of Flail.

are curved sickles of wooden frame containing serrated flints set with a resinous cement in a groove along the concave edge, while very similar ones have been recovered from Egyptian tombs of the Twelfth Dynasty. Further details of these serrated sickles may be read in *The Illustrated Archaeologist* of December, 1893. The other period at which sickles were saw-edged was in the fourteenth century, as may be seen from illustrated MSS., wherein the labourer in the harvest field is depicted wielding a decidedly serrated sickle, as in the *Loutrell Psalter*.

From the sickle, or swop as it is called in some parts of the country, was developed the more effective implement, the SCYTHE, comely in its curves and beautiful in motion, as are so many primitive contrivances wherewith man has subdued Nature to

his needs, such as the plough, the boat, the windmill. Though some of the scythes represented in ancient art have those lines of beauty we see in them to-day, others had a perfectly straight handle, and that not only in the earliest examples; though it is reasonable to suppose that the development of the curves peculiar to the ultimate form of this implement, together with the particular angles at which the hand-pieces are set, was not reached until after long periods of intermediate stages. As regards other forms of agricultural implements which have come down to us from a remote past, rakes, harrows, hoes, and their varieties, their simple nature, easily adapted to their particular and obvious



Fig. 10.—Shepherd's Crook.

uses, is so primitive in essentials as to warrant the supposition that they are of a great antiquity.

The HARROW is in the main an enlarged and multiplied form of the rake, and the representations of it which may be seen in mediæval manuscripts of an early date do not differ in any material way from the modern one, that is, as regards the heavy variety, with iron teeth set in a rigid rectangular frame of wood; but the lighter form whose iron teeth project downwards from a frame composed of movable iron sections, or again, the chain harrow, still lighter, more movable and without teeth, are of a comparatively modern make. But most ancient of all the forms of this implement, albeit still in universal use, is the primitive bush harrow, so common and simple as to need no description.

Since the agriculturist must needs keep a stock of animals, of which sheep form a large proportion, it will not be out of place to touch upon one form of implement used in connection with them, namely, the SHEPHERD'S CROOK (fig. 10). Albeit of an immense antiquity and dignified by promotion into the precincts of poetry, the crook is a strictly utilitarian and still modern tool. Art as well as poetry has also adopted it, but sooth to say, many representations seen in modern pictures are less like the real thing than mediæval drawings of it, and still less like the actual shepherd's crook of the keeper of the celebrated Southdown sheep.

There is a little village in the hills not far from Brighton whose crooks are said to be of special excellence, and a Pyecombe (or Magpie Valley) crook is known far and wide among English shepherds. The metals of which they are made are usually brass, iron, or gun-metal, and the accompanying drawing will show the peculiar shape of the crook.

Such are some of the ancient implements which are still in use to-day, some of which may be expected to become quite obsolete within the next generation or two, when perhaps our posterity will turn with interest to the pages of *The Reliquary* to learn something of the agricultural tools and methods of their grandparents.

W. HENEAGE LEGGE.



"Dicky" of Tunstead.

IN spite of present-day enlightenment, with its electric trams, its motor cars, and its patent medicines, superstition, or rather a belief in semi-witchcraft, still has a firm grip of many minds in some of the more out-of-the-way villages and hamlets of England. Such parts of this kingdom as the wilder corners of Cornwall, Dartmoor, and the High Peak of Derbyshire, have both given birth to legends and wonders, and, what is more, retained many of them at the present time.

It is more easy to understand that an extraordinary occurrence should give rise to tales of the supernatural in the middle of the eighteenth century, than that, within a very short time of the present year of grace, events should occur which force present-day people to believe the extraordinary traditions handed down to them. A new tale of the supernatural was given birth at a little Derbyshire farmhouse, called Intake Chapel now, and sometimes "Halter-Devil Chapel."

With regard to this queer title an equally queer tale is told. A certain Francis Brown, of a very intemperate nature, decided one stormy night that a ride into Derby would just suit him; in vain his wife expostulated with him on the mad nature of his intention, considering the drunken condition he was then in. However, it appears that Francis Brown was his own master, and was not to be overruled by any woman; he therefore swore that, even if he had to catch and halter his Satanic Majesty in person, he would go. He picked up his stable lantern and set off to saddle and bridle his horse. The night was stormy, and Francis Brown was very unsteady, but he managed to find the stable and set down his lantern during the saddling process. While endeavouring to pass the bridle over the head of his chosen steed, he, much to his horror, found that it had a well-developed pair of horns. Just at that moment there was a flash of light, and Francis Brown was knocked senseless, as the Devil (as he decided it was afterwards) disappeared through the open door.

No doubt the origin of this curious tale was the fact that Francis Brown endeavoured to halter the cow, who, objecting after the manner of her kind, kicked over the lantern and Francis Brown too.

This tale was firmly believed for many years, and, so strongly was the victim impressed by his experience, that he built a chapel on the spot, containing a stone thus inscribed :—

" Francis Brown, in his old age,
Did build him here an hermitage." 1723.

Some wag, however, added the following lines, which were plainly visible in the last century :—

" Who, being old and full of evil,
Once on a time haltered the devil."

Now all this does not seem to have much to do with the subject of this paper, "Dicky"; but I merely want to show how trivial affairs of the sort just narrated obtain a hold on the superstitiously inclined, and simple matters give rise to strange stories. I was told not long ago by an old gamekeeper, who is a well read man and not in any way inclined to be superstitious himself, that it was in some parts of the Peak district a common practice for a couple of women, one of whom had a child afflicted with fits, to go about looking for a blackberry briar which had, owing to its length, drooped till the free end was touching the ground; this very often caused the end to grow into the earth, thus leaving a loop suspended in the air, while both ends were firmly rooted in the ground. These are by no means common, and, when found, one of the women would stand on each side of the briar, and they would then pass the afflicted child under and over the briar, from one to the other, till they considered that the fits were cured. This, for all he knows, may be going on at the present day, as he has now left those superstitious parts; he had exceptional opportunities for knowing of, and witnessing, these extraordinary exorcisms, as the *dramatis personæ* would often come to him, asking whether he could show them the required briar, owing to his superior knowledge of the woods and hedgerows.

There is in this custom a curious likeness to a very similar one in vogue in Cornwall only a few years ago. A writer in *The Reliquary* of 1900 says :—

" Monstrous credulity appears to have followed the healing art like a shadow. The writer has seen two women on the sea shore (within a few miles of a large town) pass a baby, repeatedly, over the back and under the belly of a donkey, presumably as a cure for fits. They stood one on each side of the animal (which never moved), deaf to the infant's shrieks" (vol. vi. p. 184).

Seeing what is believed at the present day, it is not so *very* marvellous to find people who believe so firmly in the beneficial results obtained by owning a skull, that the bones have never been removed of late years beyond the garden. This skull is "Dicky," the subject of this paper.

"Dicky," as I have said, is a skull, or rather the remains of one, and his domicile is Tunstead Farm between Chapel-en-le-Frith and Whaley Bridge. Who "Dicky" belonged to when, literally, in the flesh is a debated question. One story has it that, at one time, the farm was in possession of two sisters, co-heiresses. One of these, being foully done to death, besought, even declared, in her dying moments that her skull should for ever remain in the house.

Another story is, that this skull is that of a gallant soldier, Ned Dickson, who went to the wars, and, on his return unscathed, found his relatives had quietly taken possession of his house and effects; on very naturally wanting to know the reason of the invasion, he was promptly murdered by them and buried under the floor.

Both these tales have weak points; the first makes the skull a woman's; then why "Dicky"? The second makes it that of a man, but it is, without a shadow of doubt, the skull of a female. However, this last story has the weight of local belief behind it.

The first story was, no doubt, the direct outcome of the news that the skull was a woman's, and that the farm has for generations belonged to the family of Dixon (*i.e.*, "Dicky"). Mr. Edward Dixon is the present occupier of the farm and owner of the redoubtable, but somewhat tricky and treacherous, "Dicky," who is now in his (or her) 300th year, or thereabouts.

"Dicky" is an uninviting looking object, consisting of three fragments, two parietal and one clavical. In colour he is a fine rich shade of olive green, shaded at the edges with brown with white spots; he looks so very innocent that all the tales they tell of him seem as though they must be gross libels.

"Dicky" was kindly lent to me for purposes of portraiture in the garden of his domicile, and is shown in fig. 1. His home is in a cold-looking old-fashioned farmhouse situated on the slopes of Combs Edge, and is shown in fig. 2, the window in which he *must* be kept (not only *is* kept), being that under the white X.

The present generation profess not to believe in him or his

works, but there is an undercurrent of superstitious doubt which caused Mr. Dixon to tell me, on my request for permission to photograph him, that he must ask the "missus" first. The result was entirely satisfactory to me, though I was momentarily expecting some show of violent antipathy (on "Dicky's" part) to facing the camera. Whether the present owners believe in him or not, it is a fact that only a year or two ago the loan of "Dicky" was requested for a side show and additional attraction to a bazaar



Fig. 1.—"Dicky" of Tunstead.

then being held in the Church schools at Chapel-en-le-Frith. His owners knowing, however, his mischievous reputation, consented only on the strict understanding that he was safely returned to his accustomed window corner before sunset. At this point negotiations were broken off, both sides feeling, probably, that they were best off as they were, so "Dicky" did not enjoy the unaccustomed gaiety of a church bazaar!

Two of "Dicky's" special qualifications, other than that for mischief, are his immunity from decay, and the fact that no dust ever accumulates on him.

He has been mentioned in Hutchinson's *Tour of the Peak* ; in Wood's *Tales and Traditions of the Peak* ; and by other writers, including the famous Llewellyn Jewitt, who has sung his deeds in verse.

"Dicky's" pranks are the great and glorious thing about him, and he has kept them up till within recent years. The house, in which he forms such a strange guest, has belonged principally to the Dixon family for about 300 years, though at one time it did pass out of their hands for a time.

The prevailing idea has always been that provided "Dicky" was propitiated, by being left in undisturbed possession of his window ledge, all would be well with the inhabitants of the house and denizens of the farmyard. He is then safe from doing damage, and, in fact, will make himself very useful. Should he be buried the result would be far from pleasant. He has been buried twice, however—once in the churchyard of Chapel-en-le-Frith and then, by way of a thorough change, in the manure heap of his home at Tunstead. He has soon made his release imperative, whether from churchyard or manure, as life is not worth living at Tunstead in his absence.

Among "Dicky's" pleasing *traits* are his habits of calling servants or other early risers, saddling the horses prior to a journey, giving notice of cows about to calve, and of cattle who were in danger on stormy nights. In fact, "Dicky" pleased is an angel, while with his wrath aroused he is just the opposite.

Not very many years ago he took a violent dislike to the railway,¹ which was so arranged that, when complete, it would pass close to the house. At one place the engineers had decided to carry the track over the road. "Dicky," however, decided that they shouldn't, so as fast as they erected the arch, "Dicky" sent the whole thing tumbling down again—he was annoyed. Finally, the line was diverted, but that did not altogether appease "Dicky," for a series of landslips and subsidences occurred for some time after.

Once, only once, "Dicky" was forcibly ejected from his home, during the rebuilding of the house. Before long a spectre appeared, to the consternation of the workmen, and morning after morning the work of the day before was damaged ; all day long, as they worked, no matter how noisily, a moaning was distinctly heard.

¹ L. & N. W. Ry.

"Dicky" was therefore sought for and replaced, after which the work of rebuilding progressed apace.

As I have already said, the farm once left the family of Dixon and became the home of a Mr. Bramwell. This owner of "Dicky," who appears to have been part and parcel of the farm, was a firm believer in him. He said he would far rather that his best cow should die sooner than misfortune should come to "Dicky," and sooner than part with him he would sell his favourite milker.

Hutchinson, in his *Tour of the Peak*, written in 1807, says:—

"Having heard a singular account of a human skull (and of the supernatural powers attributed to it) being preserved in a house at Tunstead, . . . curiosity induced me to deviate a little for the purpose of making some inquiries. . . . That there are three parts of a human skull in the house is certain, and which I traced to have remained on the premises for near two centuries past during all the revolutions of owners and tenants in that time.

"As to the truth of the supernatural appearance, . . . a Mr. Adam Fox, who was brought up in the house, has not only repeatedly heard singular noises, and observed very singular circumstances, but can produce fifty persons within the parish who have seen an apparition at this place. He has often found the doors opening to his hand, the servants have been repeatedly called up of a morning, many good offices have been done by the apparition at different times, and, in fact, it is looked upon more as a guardian spirit than a terror to the family, never disturbing them but in case of an approaching death of a relation or neighbour, and showing its resentment only when spoken of with disrespect, or when its own awful memorial of mortality is removed. Twice within the memory of man the skull has been taken from the premises—once on building the present house on the site of the old one, and another time when it was buried in Chapel churchyard—but there was no peace! no rest! it must be replaced."

The third removal—to the manure heap—must have taken place since the above was written. The fact that Mr. Fox was in a position to bring fifty neighbours as witnesses looks as if the hospitality and good cheer at the farm must have been quite up to the old standard; for, assuming that the apparition was seen *after* a visit to the farm, it is most probably the case that, like Francis Brown and the Devil, a little health-drinking had been indulged in; perhaps "Dicky's" health was drunk by way of keeping on his right side. Everyone to whom I have spoken with regard to "Dicky" has told me the same thing; he is held in the greatest veneration, and that on his removal deaths to cattle, and even in the family, have always occurred. Restoration to his accustomed perch causes perfect bliss all around. One old fellow told me that his mere removal from his accustomed window causes the cattle "to blaut and to bledder" something dreadful," to use his own words. I failed to notice this "blauting and bled-

¹ A Derbyshire expression meaning the "lowing" of cattle. "Blaut" = bellow and low, or bleat and low.

dering" myself when I had "Dicky" out for an airing in the garden, but then the cattle were all out in the fields. He still plays his old pranks, it seems, as I was told the following story by the same gamekeeper who, as I have said, told me of the curious superstition still attached to the briar as a cure for infantile fits. A certain farm labourer, being out of work, went to the district favoured by "Dicky's" presence, in company with three companions who were likewise unemployed. As luck would have it, he hit upon Tunstead Farm in his inquiries for work. The owner, Mr. Dixon, told him that he could set to work that day, and asked him if he knew of any others who would like a similar job. The labourer in question told him that he expected three fellow-workers shortly, and was told by Mr. Dixon to go to the largest unmown hay-field and cut a "swath"—as it is called—right through the centre. He then provided the man with a scythe and whetstone.

Thankful to have found work, and anxious to please his new employer, the labourer soon had his scythe sharpened, and set to work as he was told. He cut so well that he never stopped to look back till his single line was cut right through the field of grass. On looking back, pleased with his work, his amazement may be imagined at finding all his carefully cut grass standing upright again, as though untouched. When he had more or less recovered the use of his faculties, he picked up his scythe and marched off to lay a complaint with his employer, Mr. Dixon. On hearing his tale, this good man was no whit astonished. He then explained to the bewildered labourer that most unfortunately "Dicky" was annoyed at some trivial thing, and was therefore venting his wrath on his unfortunate owner by delaying the cutting of his hay. Finally, Mr. Dixon suggested that the mowing should be postponed till the following day, during which interval "Dicky" might perhaps be appeased, or in some way propitiated. But the victim of "Dicky's" pranks had seen and heard quite enough, and promptly decided that he would leave such extraordinary quarters. This he did.

The gamekeeper in question knows the labourer who was thus victimised, and obtained this tale from his own lips. The man knew nothing of "Dicky" prior to the curious pranks referred to, having never been near that part of the county before. He is most strongly impressed by his experience.

The real tale may be of a different nature. The sun may have been very fierce and the man's libations rather frequent and

copious, the result being that, when he at last set to work, he succeeded in effectively blunting his scythe by taking off the edge with the whetstone. On mowing away he merely knocked down the grass in a manner worthy of all praise, and, by the time he reached the other end of the field, the majority had sprung up again; in fact, while the somewhat unsteady victim of his own foolishness was gaping open-mouthed at the miracle which had been taking place, the grass near him was continually springing up bit by bit to its original position, in his sight.

No doubt many of these stories have simple foundations,



Fig. 2.—Tunstead Farm. (The white X marks the window which contains " Dicky .")

they all make " Dicky " very child-like (and feminine ?) in his likes and dislikes, his temper and his pleasure at trifles. Some slight insult, or petty injury, arouses a childish spitefulness, most unpleasant in its operation to those concerned. " Dicky " allowed to have his own way is " Dicky " the useful, a helper not a hindrance.

The results of his two interments were disastrous, as deaths, both in the family and among the live stock, were the immediate outcome of such a gross violation of the direct wishes of the person in whose body " Dicky " was once an important part. It does seem ridiculous to think of people, at the present day, rescuing

three mouldering bones from the manure heap in the farmyard simply because some person or beast had paid the debt of nature.

As I have said, he was once buried in the churchyard of Chapel-en-le-Frith; it would be interesting to know if any ceremony was gone through on that occasion, and whether an order from the Home Secretary was necessary in order to exhume him.

I have talked about "Dicky" to a great many people who have heard of him, and in some cases known him for years; they all say just the same when asked their opinion; they say "I don't believe in him, and yet—there *must* be something." This, I think, fairly represents local feeling towards him. There is no absolute dread of him, but there is an undercurrent of superstition which makes people regard him as more than ordinary, less than dangerous, and, on the whole, too curious and mysterious to be passed by with contempt. The hesitancy of the owner is a case in point, for, on my requesting him to allow me to photograph "Dicky," he seemed put out, and finally said he would ask his wife; the consultation took fully a couple of minutes, and was conducted *in camerâ*; the result was satisfactory, in more ways than one, as it left me free to photograph him and also gave me an insight into the regard in which he is held.

His fame is in all the county round, for, when I went over to photograph him, I overshot the turn to the farm by a considerable distance. I felt sure I was wrong, and so merely inquired for the farm at which "Dicky" was; this was quite sufficient information as to what I wanted, for I was told at once.

As far as I can learn, "Dicky" has always lived in the window which he now occupies, *i.e.*, that under the white X in fig. 2. Mr. Wood, in his *Tales and Traditions of the Peak*, gives his usual position in the house as in quite another place. He says:—

"Once the skull was buried in Chapel-en-le-Frith churchyard, but the apparition appeared, and then commenced 'weeping and wailing,' if not 'gnashing of teeth'; cattle strayed, some died, others came to sundry misfortunes; and during the 'witching hours of night' the furniture was tossed up and down in utter confusion. In this direful dilemma it was suggested to the then occupant to exhume the skull, restore it to its old quarters—*an old cheese vat in a window bottom in the staircase*; this done order was immediately restored, and soon all went on as before, charmingly and pleasingly 'as a marriage bell.'"

In the above quotation the italics are mine. This raises an interesting question as to its position—is the window his original position? Or does the window now fill the position of the original window on the staircase? Was the burial in the churchyard,

and subsequent exhumation, before or after the rebuilding of the house ?

If the window was *not* his original position, the tales about " Dicky's " pranks must be of a date prior to the rebuilding of the house. If his present position in the window is equivalent to his original position in the staircase window, the comparative age of the stories cannot be told.

On the face of it there seems to be some doubt if this window *is* " Dicky's " original position ; if it is not he ought to be playing all sorts of pranks to keep up his reputation. On the other hand, I have Mrs. Dixon's word that it *is* the original position, and the family certainly ought to know. I particularly asked whether it had ever been placed in anything at any time—as I remembered Mr. Wood's words—but I was distinctly told that it had, as far as they knew, always lain on the window-sill, " one piece inside the others (like three saucers)." Possibly Mr. Wood was " romancing," as he was very fond of doing in his books.

I believe " Dicky " has only once before been photographed.

Those who have their interest, or superstitious susceptibilities, aroused, and wish to pay a visit to " Dicky," will find him at Tunstead Farm, near Tunstead Milton. The latter place is on the main road between Whaley Bridge and Chapel-en-le-Frith, and the farm in question is on the side of the hill on the south of the road, *i.e.*, the left-hand side as one goes away from Chapel-en-le-Frith. It looks down on the great Combs Reservoir, and is the house on the left of all as one approaches it. This Tunstead must not be confused with the similarly-named hamlet between Buxton and Tideswell, which is also not far from Chapel-en-le-Frith.

Long may " Dicky " exist to keep in mind the curious superstitions and beliefs of former days, of which there is far too little nowadays, when even the miracles of the Bible are discussed, disproved, and disbelieved. The stories of Francis Brown and the Devil, and also the farm labourer and " Dicky," would make good material for a temperance lecture !

G. LE BLANC SMITH.

Renaissance Medals with the Head of Christ.

IN the three articles,¹ in which I have dealt with the development on Renaissance medals of the head of Christ, I have endeavoured to collect most of the important works of art bearing on the subject. The object of this final paper is to publish a few more materials which have come to my notice since those articles were written. This process might probably be continued indefinitely, but there is a limit to the patience of readers, if not to the enthusiasm of writers.

The head introduced (so far as medals are concerned) by Matteo de' Pasti had, as we have seen, comparatively little influence on the development of the medallic type, although there is some slight reminiscence of it as late as the time of Flötner. It is, however, interesting to note that Pasti's medal, or something very like it, was known to the painter Bartolommeo Montagna. In his altar piece in the Brera, dated 1499, and representing the Madonna and four saints,² he has introduced two decorative medallions, of which one (fig. 1) seems to me to be suggested by the type of Pasti's medal. The medallions which are used thus by many painters from the second half of the fifteenth century onwards to decorate their architecture are not often, I believe, derived from modern medals, although, as in the case of actual architecture of the time, the influence of Roman coins is strong. But a careful examination of Italian paintings from this point of view might reveal some interesting features.

The "Van Eyck" medal, as for convenience' sake we must call it, has been briefly discussed by the late Natalis Rondot in his posthumous work on French medallists and coin engravers.³ He does not appear to be aware of its relation to the painting

¹ *The Reliquary*, x., pp. 173, 260; xi., p. 38.

² See B. Berenson, *Lorenzo Lotto* (2nd ed.), pp. 51 f.

³ *Les Médailleurs et les Graveurs de Monnaies Jetons et Médailles en France*, ed. by H. de la Tour (Paris, 1904), p. 83.

by Jan van Eyck; so that it is somewhat difficult to estimate the amount of study on which his verdict is based. A certain number of specimens, he states, have been met with at Lyons. In 1517 the *échevins* of that city presented a specimen in gold to the wife of the General of Finance of Languedoc. De Longpérier (presumably Adrien) possessed a fine specimen in yellow bronze which he regarded as of Lyonnese origin. This attribution M. Rondot regards as possible. The medal, he says, is certainly French; but this statement he qualifies by the addition that, to judge by the heads and the character of the lettering,



Fig. 1.—From Montagna's Altar-Piece in the Brera.

it must be a French reproduction, made in the first years of the sixteenth century, of an Italian piece of the end of the fifteenth.

To distinguish between an Italian original of the end of the fifteenth century and a French reproduction made a few years later by the casting process, and possibly differing only in the character of the lettering—note that the *busts* in the various extant specimens differ in no essential characteristics—is a process of considerable delicacy. It is still more delicate when the whole question is complicated by the fact that the more remarkable of the two heads is derived from a painting by a Northern master. Unfortunately very little is known of French work of that date

which can be compared with the medal. But, as Mr. Read points out to me, an important monument of the potter's art at Lyons in the early sixteenth century is the tile (fig. 2) with the head of



Fig. 2.—Tile from Lyons in the British Museum.

St. John the Baptist, presented to the British Museum by Major-General Meyrick.¹ As to this, Mr. Solon remarks that the modelling of the head is absolutely French in style. There may

¹ M. L. Solon, *Hist. and Descr. of the Old French Faïence* (1903), fig. 4.

be a superficial resemblance between this head and the head of Christ on our medals; but it is hardly enough to justify any



Fig. 3.—German Line-Engraving, c. 1500, at Dresden.

argument as to community of origin. In any case we have to remember two things. First, that Italian influence was exceedingly strong at Lyons at the time. As Mr. Solon remarks (p. 41), "of

the twenty-seven master potters known to have been at work at Lyons in the early part of the sixteenth century, seven were of Italian origin; they are said to have practised their art after the fashion used in their own country." Second, that the resemblance between the medal and the terracotta is confined to the head of Christ on the former; the treatment of the head of St. Paul is absolutely different. In other words, it is a resemblance of type rather than of style. And this resemblance of type may be due to the influence on the designer of the tile of some Northern model. One would like to have had more explicit reasons for M. Rondot's opinion. At present (assuming him to admit the derivation of the head of Christ from Jan van Eyck's painting) we find him committed to the view that we have a French imitation (early sixteenth century) of a lost Italian medal (late fifteenth century), of which one side was copied from a Flemish painting (early fifteenth century) and the other was of Italian origin (presumably contemporary). I prefer to take refuge in the less subtle and romantic theory that the Italian medal is not lost, but is to be found in some at least of the many varieties in which the medal with the two heads exists.'

To the two German woodcuts reproducing this head of Christ, that by Hans Burgkmair and the one published at Pforzheim, I am now able to add a line-engraving and a third woodcut. The line-engraving (fig. 3), which seems to be the earliest of all these reproductions,² is at the same time the least skilful. Other works of the artist, who is known by the floriated A seen in the left-hand bottom corner of the illustration, have been described by Passavant and Lehrs;³ the latter authority dates his activity about 1500. For us the chief interest of the engraving lies in the fact, revealed by the text below, that it is taken from one of the earliest class of the "Van Eyck" medals, with the long inscription referring to Bajazet's emerald on the reverse, and not, like Burgkmair's woodcut, from the later variety with the short inscription TV ES CHRISTVS, &c. The character of the features is con-

¹ Mr. Rosenheim has recently presented to the British Museum a specimen in which the head of Christ is surrounded by fine incised rays.

² My attention was called to this hitherto unpublished work, which is at Dresden, as well as to the woodcut described below, by Mr. Campbell Dodgson; and for the photograph of the former I have to thank Prof. Max Lehrs.

³ Passavant, *Le Peintre Graveur*, ii., pp. 200 f.; Lehrs, *Repert. f. Kunstwiss.*, xii. (1889), pp. 344 ff.

siderably altered, but the essentials of the type, except the fleshiness of the lips, are preserved. In the legend round the edge the engraving corresponds with the medal. Below is a short legend giving the substance of the long inscription on the original, viz. (abbreviations being resolved): *Imago et vera facies domini nostri Iesu Christi facta instar illius quam olim ingenti smaragdo impressam turcorum rex Innocentio papae octavo pro singulari clenodio misit.*

The new woodcut (fig. 4) is the latest of the three, and comes



Fig. 4.—German Woodcut of 1538.

from a work by Hans Sachs, published at Frankfort in 1538;¹ the cuts are mostly by Beham, but that with which we are concerned seems to be from another hand. The work has considerably less merit than its predecessors, but shows the persistence of the type in Germany. One may doubt whether it was taken directly from the medal, and not rather from some earlier woodcut.

¹ Hans Sachs, *Der Keiser, Könige und anderer beder geschlecht personen kurtze Beschreibung*, &c. The head of Christ from which fig. 4 is taken is reproduced in Baer's *Frankfurter Bücherfreund*, 1900, Nos. 9-11, p. 184.

A variety of the "Hebrew" medal, unique so far as I know, was included in the Murdoch Collection, recently dispersed (fig. 5).¹ It is of gold, and much smaller than the usual size. The obverse differs from the others in having a cross at the back of the head of Christ (a feature borrowed from the XPS · REX medal); it has also been chased, and is on the whole the most carefully executed specimen of this class of medal that I have seen. The inscription on the reverse is, however, no better than is found on most other specimens of the first group of the Hebrew medal.

Another variety of this medal, which I have recently seen, is of base metal, of the same size as the last, and has a wreath-border on both sides; the hair is arranged in three long plaits, and the treatment of the features shows some attempt at characterisation. Unfortunately it is too badly preserved to repay reproduction.



Fig. 5.—Gold Medal from the Murdoch Collection.

To the manifold varieties of the Italian medal of the later sixteenth century, I take this opportunity of adding two. One of them is dated 1581.² The obverse seems to be derived from Rossi's medal; it has the same inscription (EGO SVM LVX MVNDI) and the same cruciform halo behind the head. The date is placed below the bust. On the reverse is a plain Latin cross. It is attributed by du Molinet (p. 118) to the Paduan school of Cavino. Bolzenthals³ has pointed out that the date precludes an attribution to Giovanni Cavino, who died in 1570, and has suggested that it may be by his son Vincenzo. If it is allowable to judge from du Molinet's reproduction, it seems to me to show no convincing resemblance to the style of the Paduan school.

Another Italian medal, of which a specimen (fig. 6) exists at

¹ Sotheby's Sale Catalogue of the Murdoch Collection, 1904, lot 983, pl. xxx. For another variety, see below.

² C. du Molinet, *Le Cabinet de la Bibliothèque de Ste. Geneviève* (1692), No. lv. on the plate facing p. 112.

³ *Skizzen zur Kunstgesch. der modernen Medaillen-Arbeit* (1840), p. 100.

Berlin,¹ is a reduction (32.5 mm.) of the medal with the radiate head published in my last article,² but is of rather better style, in spite of the clumsy way in which the lettering passes over the rays of the halo. On the reverse is a bust of the Virgin, with the legend FECIT MIHI MAGNA QVI POTENS EST (St. Luke i. 49). Did specimens of the larger medal exist with a similar reverse? I



Fig. 6.—Medal at Berlin.

doubt it, as the bust of the Virgin is not quite in the same style as the bust of Christ on the obverse.

In dealing with the Flötner medal I expressed some doubt (*The Reliquary*, 1905, pp. 49, 52) in connection with Lange's statement that the type in question was popular in Germany in the sixteenth century, as being proved by the many silver-gilt pendants with "the same profile-head" in slightly varied



Fig. 7.—Silver Medal in the British Museum.

form. His statement is, however, borne out, as regards Italian influence generally, by certain pieces, such as the variety of the Agnus pendant which I illustrate here (fig. 7). On the obverse we have an Italianizing bust of Christ with the legend EGO SVM VIA VERITAS ET VITA. On the reverse, the Agnus Dei, with

¹ Dr. K. Regling has kindly sent me casts of this and of several other medals in the Berlin Museum. Among them are a small pendant (21 mm.) made from the Hebrew medal, and a variety of the pendant belonging to Mr. Rosenheim (*The Reliquary*, 1905, p. 51, fig. 18), undated, and with the Lamb's head reverted.

² *The Reliquary*, 1905, p. 40, fig. 3.

head facing, and the legend ECCE AGNVS DEI QVI TOLLIT PECCATA. The head is not exactly like any on an Italian medal.

Italian influence is also plainly visible on a certain class of pendants, very different from those represented by Mr. Rosenheim's specimens. By the courtesy of Prof. Riggauer I am enabled to illustrate specimens from the Munich cabinet of certain Bavarian pieces betraying this influence.

The first (fig. 8) is a medal of Johann Schmauser, Abbot of Ebersberg (1584-90).¹ The obverse is an unskilful copy of the bust and legend of the XPS · REX medal. The lettering is somewhat blundered; thus the N's are reversed; we have LT



Fig. 8.—Medal of Johann Schmauser of Ebersberg, at Munich.

for ET, and IOMO for HOMO; and the engraver, having miscalculated his space, has not been able to complete the inscription. On the reverse are the arms of the foundation (a boar walking up hill) and of the Abbot (a chalice) with mitre and crozier, and the letters I A (for Iohannes Abbas). The devices on both sides are enclosed in rude wreaths.

A second medal of the same Abbot (fig. 9) copies on the obverse the head of Christ from the medal with the Temptation of Adam, placing the letters IHS XPS across the field. But in adopting this type the Abbot was simply following his predecessor, Sigismund Kündlinger, who is represented by a piece on the reverse of which are the Abbot's arms, his name

¹ Published by Beierlein in *Oberbayerisches Archiv für vaterländ. Gesch.*, vol. 26 (Munich, 1865-66), pl. No. 51 and p. 363.

SIGISMVNDVS · ABBAS · IN · EBERSPERG, and the date 1580.¹ The same head was used by an Abbot of Attel (probably Engelbert I., 1573-1603) on a silver medal, on the reverse of which are engraved his arms and the arms of the foundation with mitre and crozier and the initials E · A.²



Fig. 9.—Medal of Johann Schmauser of Ebersberg, at Munich.

The medallist Valentin Maler (who worked in Nuremberg and elsewhere from 1568 to 1603) produced a medal with a neat head of Christ derived from the Hebrew medals (fig. 10, pewter). The inscription on the obverse (which is signed VM) is DOMIN(us) REGIT ME ET NIHIL MIHI DEERIT (Ps. xxii. 1). On the



Fig. 10.—Medal by Valentin Maler, in the British Museum.

reverse is an elaborate allegory of the Church (S. ECCLESIA) between the kneeling figures of Poverty (INOPIA) and Gratitude (GRATITVDO), with the legend IMPINGVASTI IN OLEO CAPVT MEVM ET CALIX ME(us) INEBRI(ans) QVA(m) PRÆC(larus) EST (Ps. xxii. 5). On a tablet under the figure

¹ Beierlein, *op. cit.*, vol. xv. (1854), pl. 2, No. 43.

² *Ibid.*, No. 44.

of the Church is XPS · LVC · 2 ·, and the whole is signed V.M. C(um) PRIVI(legio) CÆ(saris).

Here then are distinct cases of borrowing of Italian types, although they bear no relation to the type introduced by Pasti and modified by Flötner. The opportunities in England for the study of German medals are so meagre that I have not ventured on the discussion of these German types without great diffidence. But I shall have served my purpose if what I have ventured to say induces someone better equipped for the study to publish the material which doubtless exists in great quantities in German museums.

G. F. HILL.



The Sculptured Caves of East Wemyss.

II.—THE DOO CAVE.

A FEW yards to the east of the Court Cave, described in the April number of *The Reliquary*, the eye encounters the outer features of the Doo Cave, whose exterior appearance is unattractive in comparison with that of its very remarkable neighbour. The outlook, however, is equally fine and romantic, commanding, as it also does, a view of the Forth, whose impressionable face is ever ready to communicate to the onlooker the passing aerial conditions of the moment—mayhap heightening his joy or lightening his sorrow.

The Doo Cave, unlike any of the others, has three openings. The middle one, leading to a narrow interior canopied by a remarkable and finely-formed arch, gives the place a striking resemblance to an old cathedral aisle, and makes one think it possible that here, in days long gone by, the devout-minded practised their primitive ritual. In other caves on the Fife shore—notably those at Dysart and Caiplic—religious rites had been practised, and it may well be that in this prettily arched and airy aisle the pious also bent the knee.

The chief interior is large and finely proportioned, and to a visitor of archæological proclivities it is especially attractive. There is such a wealth of ancient symbols and signs on the walls that he will assuredly cherish pleasing memories of the place ever afterwards. For the most part they are in excellent preservation, both Nature and circumstances until recently having conduced to that end. The rock is hard red sandstone, the vault is airy and dry, and for many generations it had been a huge pigeon-house with the openings walled-up in pigeon-door fashion, giving sufficient ventilation to minimise the growth of rock-reducing *fuci*, and debarring from entrance the initial-cutting

fraternity who have so strangely cut and carved the walls of the neighbouring open caves.

Sir James Y. Simpson and other archæologists explored the caves of Wemyss in 1865, with a view of finding cup and ring markings therein, but instead made the discovery of the then so-called "Celtic" symbols. The Doo Cave greatly attracted him by reason of both its intrinsic interest and its hieroglyphic contents. In one of his papers he wrote that this cave was "one of the most magnificent of the series, being high in the roof, nearly a hundred feet in length and about sixty or seventy in breadth. In some lights the cryptograms on its high walls and dome-like ceiling show masses of beautiful and changing colour."

Much information has been amassed concerning symbols and symbolism since Professor Simpson wrote, yet nothing definite can be affirmed concerning the exact date, although an approximate period may be indicated, when such incisions were made in these caves, and on the sculptured stones. A truer idea of their meaning and design is also being arrived at ; even a glimpse may be had farther on of their possible incisors.

One peculiarity about the forms of these cave symbols is that they are evidently the work of untrained hands, and so in their uncouthness they present a striking contrast to the workmanlike finish of many of the same kind of figures on the sculptured stones. No hireling hand, one would think, could have executed these signs and symbols. Mere ornamentation could have little or no influence on their incisors, for doubtless most of these rude yet tale-bearing forms came from minds deeply imbued with the elemental worship chiefly expressed in that phase of epigraphic-art that developed and matured in the early and later Bronze Ages of Northern and Central Europe, but which finally received its crowning elements during Viking times.

In this cave a prominent group of signs and symbols arrests the eye by its evident importance as well as by its mixture of styles of incision : some being broadly cut, others in mere outlines. The mere outlining, however, of one class of signs or symbols beside others of a broader and fuller treatment, is just in accordance with ancient symbolical designs of grouping.

On the left top corner are two equal-armed crosses, and although such forms have been long used as sacred Christian emblems, yet it is very unlikely that the hand that cut these had been directed by a Christianised mind—the cross being a

royal symbol during the earliest monarchies, and in this form it is the acknowledged sign of Frey the Sun-god. In this style it is found on the simple line-decorated urns of burnt clay of the Bronze Age of Old Denmark, the period being, according to Worsaae, about 500 years B.C. But, indeed, it appears to have been one of the earliest signs by which early man expressed his thought, and so it has been found over great parts of the world. It was even seen on the heathen temples of the prehistoric peoples of North America by the astonished Spaniards when they went thither.

The central and more imposing figure in this group has hitherto



Fig. 1.—Sun-snake and other figures on the Walls of the Doo Cave.

been not only a puzzle, but unrecognised by archæologists, yet when one considers the primitive appearance of the whole group it begins to dawn on one that the form may have been intended to represent the sign of the Sun-snake, as forms not unlike this one are on the ancient bronze axes and also on the Wismar bronze horn found on the coast of the Baltic. Indeed, it may be traced in many characteristic variants acknowledged to be the Sun-snake sign. Quite near in likeness to this cave form are several of the illustrations of the Sun-snake sign on the bronze knives in Worsaae's *Danish Arts*. Nearer perhaps than any of these symbols to the Doo Cave figure is a form on the Kintradwell Stone, which broadens at both ends and is placed above the Sun-disc sign. Assuredly the

Sun-snake sign has assumed many forms since carried from its home in the East. Its votaries have been innumerable, and, while carrying its simple yet characteristic figure over the ages, they played with the form according to their fancy. Indeed, this changing character applies to all symbols in a modified degree. "There cannot be any doubt," says Worsaae, "that the Sun-snake figure was the origin of the spiral ornaments which were so popular at an ancient period of the Bronze Age, coming from Asia and Egypt to Greece and Central Europe and thence to the North." Its form in the earlier periods resembled a plain letter S, but by-and-bye it received spiral and broadening terminations. Even the triskele was subjected to the same process, but, indeed, the triskele is said by an excellent authority to be formed by the Sun-snake figure. Further, even the Sun-arch, plain though it generally is, is occasionally seen with broadening ends. In this same cave there are two Sun-arches terminating at both ends with the same broadly cut form as this Sun-snake figure. "It is possible," says Lord Southesk, "that the arch may be a development of the once-curved Sun-snake." Indeed, the better one becomes acquainted with ancient symbol forms, the less exacting one is about any given shape, if essential form be apparent; and I do not think any symbol has had more attention given it by symbol designers than the Sun-snake; for although multitudinous in its configuration, its characteristic form is never altogether absent.

In this cave there is also a sceptred Sun-snake symbol. Considering, therefore, the deviating practices in the formation of the symbol, we have good reason to record the strange striking figure in the Doo Cave as a veritable representation of the Sun-snake sign. Our knowledge of its early meaning may be nearly correct—its representing to ancient minds the sun's path in the heavens, or the fire in the sun—for, seeing the hold the symbol had on the minds of both Pagan and Christian, and while noting its appearance in the misty past, we find it still a factor in symbolic designs to nigh our own day. Even so late as the twelfth century it is used with fine effect on the Kennet enamelled ciborium, doubtless designed and engraved by foreign hands.

Its adoption in Christian designs may be seen on the Bressay Ogham Stone, and likewise on an ivory casket in the British Museum. This latter design is thought to have been executed by English hands of Old Northumbria in the eighth century. Perhaps there is this much to be said for the statement that in

the South of England, at least, the Bronze Age and Northern symbols were well established when Pictland, or even what we now call Scotland, was lagging in the rear of advancing progress. There can be no doubt, however, about this ivory casket design being mainly Christian, the representation being of the Virgin and Child and adoring Magi. Very noticeable, too, is an inscription in Runes, and, strange to say, whatever its meaning may be in this instance, near the head of the Virgin is placed the sign of the Sun-snake, which twice again appears beside one of the Magi. Clearly the ancient signs and symbols are still holding a



Fig. 2.—Sun-arches and Sun and Moon signs on the Walls of the Doo Cave.

place in the minds of the people, who, although Christianised, conventionally cling to a modified form of the worship of the elements—a very usual practice.

Elton in his *Origins of English History*, while notifying the appearance apparently of the Sun-snake symbol in England and Wales, calls it “a plumed hatchet,” doubtless because of its formidable appearance; and the Earl of Southesk says that this figure in the Doo Cave “brings to mind the prows of the old Scandinavian warships.” This idea looks at first glance a revivification of an old-time guess, receiving some slight support from a recorded archæological “find” thus notified in Bellenden’s *Boece*: “In the year of God M.D.XIX years, in Fiffe, nocht far

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frae Leven war certain pennies found in ane brasin veschell with uncouth cunye, some were printed with doubill visage of Janus, others with the stam of ane ship." This was evidently a mixed hoard of Viking and Roman—or Celtic-Roman—coins, and so possibly "the stam of ane ship" might be the sign of the Sun-snake, and, if so, a possible duplicate of the figure in the Doo Cave.

On the top-right corner of this group there is a letter-like form that is evidently Celtic-Roman in character, that is, if we accept Professor Sophus Bugge's opinion that Runic letters had their origin in a Roman alphabet transformed by the Celtic tribes of Central Europe. If this was so, and it seems very probable, one might form a pretty correct idea of the probable date of the incision of this particular group of symbols and signs. It was during the earlier Iron Age that the first traces of Runic letters appeared in the North of Europe; so although this Runic-like form savours of Celtic influence, the entire group was most probably incised by Central European hands still lovingly led by the mythology as modified between the seventh and tenth centuries.

As will be seen from our photo-illustration the upper figures of the group, like the more conspicuous one of the Sun-snake, are broadly scooped out, whereas the under figure of the two fowls and a finger-like point are in mere outline—a not uncommon style of ancient symbol-cutting, as may be seen on the engravings of the golden trumpets and other useful and ornamental articles. This fact would seem to support the idea of the group being incised by a Central European tribe, perhaps by the Earl of Southesk's "wandering band of Norsemen," although his lordship puts it problematically with great safety, which I shall ultimately show. The rude outlines of the fowls most probably refer to the sacred geese of Frey, and that outline all but touching the lower end of the Sun-snake is not unlikely the representation of part of the sole of a foot. "The soles of feet," says Worsaae, "is a marking characteristic of rock-cuttings, and has been considered a sacred sign over the whole earth, being in India an emblem of Buddha and of Vishnu."

In Mrs. Murray Aynsley's *Symbolism of the East and West* there are several illustrations of soles of feet given of ancient Indian origin, as well as a statement of a lingering custom of modern India by a people called Gosains. It is not in honour of the gods, however, but of their fathers and mothers, that feet

emblems are placed on their tombstones; these signs expressing worshipping at their parents' feet. The same careful observer remarks that "those who have examined the designs on the ornaments of gold and silver now worn by natives of Asia, will, we think, have no difficulty in tracing the resemblance which many of the patterns and forms of the Scandinavian 'finds' bear to them." The Eastern origin of many of the symbols on the stones and caves of Britain also support this statement in a modified degree.



Fig. 3.—Perforated Ledge with ribbon above elephantine figure, and near mirror emblem, &c., on the Walls of the Doo Cave.

As a rule, the symbols in the caves of Wemyss are seen on the spectator's left as he enters, with the exception of those in the chief vault of the Court Cave and that of the Viking ship in Factor's Cave. In the Doo Cave, however, many ancient incisions have been made in the far-end facing the light. Here is seen a vigorous cutting of the symbolical animal with twisted forelegs. The trunk or snout, which is also turned inwards, comes from a large unshapely head in profile, and clumsily formed, as it often is; in fact, being evidently shaped from memory, and not copied from any particular representation of the animal. Lord Southesk, in his *Pictish Symbolism*, argues at some length that this figure

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is a representation of the Sun-boar, and not of an elephant, but his lordship weakens his contention considerably by assuming the symbolical figure, whether seen here or on the sculptured stones, to be of European origin. Judging from incisions on the sculptured stones, and more particularly that on the Scoonie slab in the Edinburgh Antiquarian Museum, where the feet and tail are all turned to the spectator's right, whereas the snout or trunk comes down from a broad and massive elephantine head, and is turned to the left. This representation alone confirms the older notion that the conventional drawing was really aiming at an elephantine form; but the forelegs of many other animals were also subject to the same treatment. This practice prevailed in the North while religious representations of elemental worship held sway. Indeed, curving lines would appear to have always been in special favour with symbol designers. In many instances animal action was suggested not much behind the handiwork of some of our Old Masters, although the painters had undoubtedly attained to more suggestive movements in their delineation of animal progression. Yet, it is only since the eyeballs of the draughtsman have been anointed with the clayey spittle of factful photography that a more searching gaze has been vouchsafed to him, and a more correct rendering of motion-form attainable.

Looking a little further into the matter and observing that the elephantine figure on the Scoonie Stone is accompanied with figures of men on horseback, attended with dogs, all in full hunting action, one is surely warranted in thinking that the sculpturing of this stone was most likely posterior to the figure in this cave, and, if so, the knowledge that it represented an elephant had been well known among symbol incisors, even although their draughtsmanship was often faulty.

Right above this uncouth figure are a number of cuttings such as the mirror emblem, sun and moon sign, and a curious design of a circle and twisting hook-like attachment. Near are some much worn forms, and two groups of ogham-like characters. Here also, as in other caves, many of the ledges are perforated from the front to the under surfaces for the purpose of passing through cords or twigs, and suspending from ledge to ledge cloth, or other light material, that recesses and parts of the cave may be screened off as separate or private apartments. Indeed, these ledge holes are so numerous in many of the caves, especially in

the Gas Work Cave, that they suggest the possibility of forming, by their aid, many separate compartments, and truly model-dwellings they may have made for early man, as many of these vaults are fairly well lighted as well as airy and dry.

In a far recess in this beautifully formed cave, an important looking symbol is found partially hid from vain eyes by an overshadowing ledge. Fortunately its lines are still vigorous and may remain so for ages to come in this hard and hidden rock-nook if under like conditions of natural and artificial protection.



Fig. 4.—Animal Head attached to zig-zagging floriated rod passing between the twin circles on the Walls of the Doo Cave.

This specially Pictlandish symbol with its Z-shaped rod is unique in design here, and, although it is found in many localities far apart, not only on stone but on bronze and on silver, in no other instance, so far as I have seen, has the zig-zagging floriated rod been attached to the arching animal neck. Everywhere else the animal head is detached, and is generally grouped near the so-called "spectacle ornament," or, more correctly speaking, the Sun and Moon sign which is rarely seen on Northern antiquities. Many curious guesses used to be made about the meaning of this symbol, while the Sun and Moon sign was called "the spectacle ornament"; the circles were supposed to represent the infinities—the past and the future—and the rod, by passing between them, was

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considered representative of human life. That idea, however, must now be abandoned in the light of our further knowledge of the origin and meaning of the lines connected with the circles. The latest idea about the twin circles was told me by a Norwegian archæological author who called on me concerning symbols and symbol lore. He said the twin circles meant a waggon, and that the symbol was quite common on the rocks of Norway. Perhaps his is what is called "the higher criticism," which can, at times, reduce human thought and sympathies to—chaos!

The designs of this symbol where the animal head is detached are on the silver ornament of Norries Law, Largo; the bronze plate of Laws, Monifieth; and in varied forms on the sculptured stones. The nearest approach to the Doo Cave design that has come under my observation—and that only suggestively—is on the stone at Aberlemno, Forfarshire, where a centaur holds across his own neck the end of the rod which then deflects downwards by hand and arm, now going backwards under the arm from which it emanates, and finishes with a strongly branching top—a cleverly designed form of the symbol truly. Unfortunately it will soon be worn away as the stone on which it is sculptured stands by the wayside on an exposed ridge of ground, and accordingly is subject to weather and wasting winds. But, indeed, the symbol is already difficult to make out, even on the spot, being at the bottom of this valuable stone, and much damaged. There is an illustration of it in *The Sculptured Stones of Scotland*, but it is very untruthful in some respects, such as the form given to the human head and a gratuitous part of a circle under the human elbow—these two forms in the illustration being suggestive of the Sun and Moon sign between the zig-zagging rod. Yet there is nothing of the kind visible, nor never could be, seeing that the head is rather high and long, and the indentation below the elbow seems a cut or weather-worn mark across what appears to be one part of the centaur's flowing robe, the other part sweeping down the horse's neck. This is the interpretation that occurred both to the Rev. J. Beattie Burnett, of Aberlemno, and myself while closely examining the sculpturing quite recently. Indeed, this idea seems fully borne out on another Aberlemno stone by an unmounted figure in a coat of mail with hanging skirts.

Although this symbol in its configuration in the Doo Cave has not been found in other lands, yet when one gives attention to some of the signs in its complete composition, and compares them with



Fig. 5.—Silver Ornaments, &c., Norries Law.

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like figures on ancient antiquities, he becomes not only aware of their probable sources, but of their meaning. For instance, on one of the numerous gold bracteates of old Danish lands containing a helmeted head of Thor there is the Sun and Moon sign on the neck of the god, and in front of his chin is the Svastika, which may be looked upon as a double figure of the thrice deflected rod. Thus we may conceive that our insular symbol may have come from a people in sympathy at least with the symbolical representations of Northern Europe; in truth, from a kindred people in a different stage of advancement than those of the North.

This seems all the more probable after an examination of the symbols on the Norries Law silver ornaments. Within each of the twin circles we have four triskeles. Odin's sign and two Sun-axes form the connecting lines of the circles, and on the animal neck is the sceptre of the Sun-axe. Then, on the head of the long pin, we have again the triskele, and above it the ring cross, an Asiatic symbol often seen on earthen vessels of the earlier Iron Age of Denmark, and known not only during the Stone Age of Scandinavia, but long before then, as it had been found among the ancient rock tracings on the shores of the Cattegat. Mark, too, this ring cross is not incised, it rarely is, like most of the symbols, but cut in relief; and, curious to say, the same style of cutting is seen on an engraving of four ring crosses on a stone found in a grave in Cumberland, doubtless a Norseman's grave, as that English county was at one time a Scandinavian settlement. On the back of the pin head are two tracings, both being the floriated parts evidently of the zig-zagging rod.

One would expect to hear of more "finds" akin to these Norries Law treasures, seeing that the whole northern and eastern seaboard of Britain would be so accessible to the Vikings, and often within eye-reach from their numerous flotillas, which on occasion, doubtless, found harbourage during stiff "nor-easters" in Largo bay. Then what more probable than that the pastoral hills and sunny slopes of our peninsula would in time be fought over and claimed? The very name Norries Law is of itself a verbal title-deed.

It may also be worth noting here that the Buckhaven fishermen, at least, up to and during the middle of last century, used the term "Nore" and "Nor'ard" for North, and would say, when speaking about the direction of the wind, that it was blow-

ing from the "Norwest" or from the "Noreast" or from "East and benore," clearly a lingering tone of the Norraena tongue. But these fisherfolk were a distinctive class by themselves, and are reported to be Brabantic in origin. In the first *Statistical Account of Scotland* a minister of Wemyss reports a tradition to



Fig. 6.—Silver Ornaments, Norries Law.

the effect that the first Buckhaven fisherfolk were foreigners, whose boat or boats had been wrecked on that part of the Fife coast, and, wishing to continue there, asked and received liberty to remain and prosecute their calling from the then laird of Wemyss. So this fact regarding their origin appears to account both for their continued use of the term "Nore" and for the Teutonic name of the town of Buckhaven. This latter view had

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been overlooked by W. J. N. Liddall in *The Place Names of Fife and Kinross*, and accordingly he seems far astray in his conjecturings about the name.

There is much clearly in a name when properly understood, and

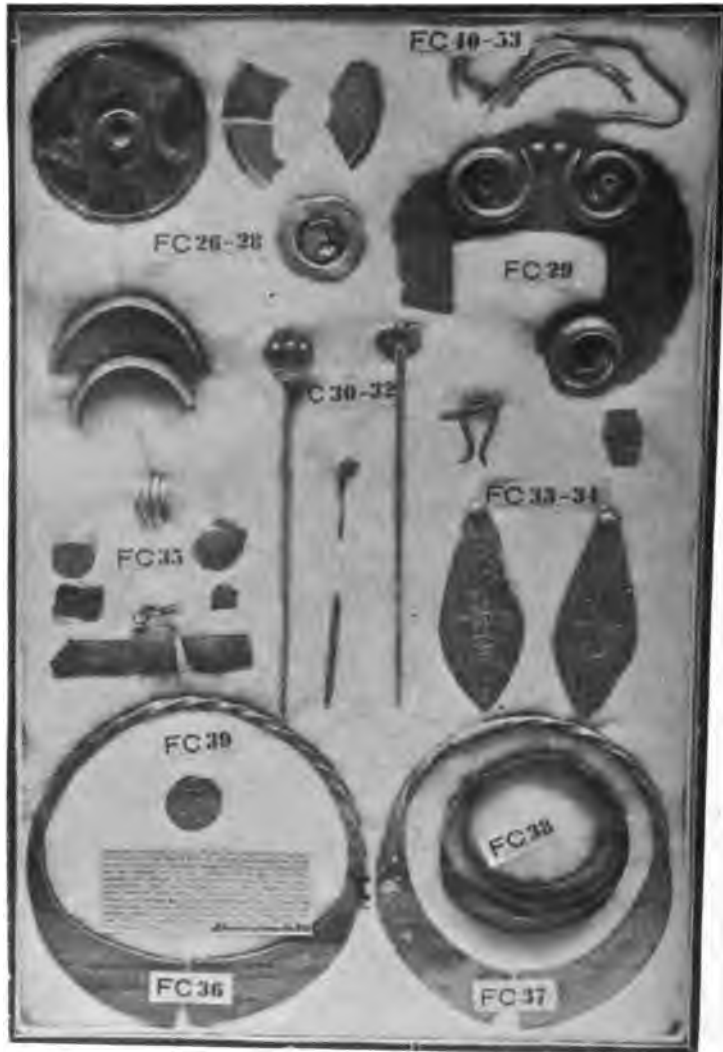


Fig. 7.—Silver Ornaments, &c., Norries Law.

doubtless it was the name Norries Law, and the long current tradition of its hidden treasure, that drew the prying thinking pedlar to the spot where the hoard lay. A name, however, does not always express the whole truth, as may be instanced in the apparent

custom of calling all the North Sea rovers Norsemen, whereas these invading hordes flocked from Central as well as Northern Europe, facts clearly borne out by the symbolic character of the "finds" over the British Isles at least, all of which abundantly show that they chiefly emanated from the minds of an advanced people who, we are assured, wherever they went, appeared in splendour of weapons and clothes; just such as we may behold in Viking Norrie, so it mattered little whether he fell in battle or succumbed to age; like all his class in those days, his body and along with it his chief belongings had to be consigned to mother earth. "They dug a grave and put Thorolf therein, with all his weapons and clothes, and Egil (his brother) fastened a gold ring on each of his arms before he left him." Such was the fate of one of the same brave people who fell fighting for the English King Æthelstan.

JOHN PATRICK.



Notes on Archæology and Kindred Subjects.

SCULPTURED TYMPANUM OF DOORWAY IN CHURCH OF ST. URSIN AT BOURGES.

THE lintel of the doorway in the church of St. Ursin at Bourges, illustrated on the frontispiece, is ornamented with a band of scroll foliage. Above this is the tympanum beneath a semi-circular arch. The tympanum is surrounded by a band of foliage, except along the horizontal part at the bottom. The tympanum is divided into three horizontal tiers of sculpture representing (1) stories of beasts and birds from *Æsop's Fables* or some similar work; (2) a hunting scene; and (3) the labours of the twelve months of the year. These last are as follows, beginning from the left-hand side and proceeding towards the right:—

(1) *February*.—Man seated warming his hands in front of the fire.

(2) *March*.—Man with bill-hook pruning trees.

(3) *April*.—Figure of woman standing.

(4) *May*.—Man with rake.

(5) *June*.—Man sharpening scythe for cutting hay.

(6) *July*.—Man with sickle reaping corn.

(7) *August*.—Man with flail threshing corn.

(8) *September*.—Man gathering grapes.

(9) *October*.—Man pouring wine out of jug into barrel.

(10) *November*.—Man with axe upraised killing pig.

(11) *December*.—Man seated at table feasting.

(12) *January*.—Man seated holding a circular cake (?) in his hands, in front of a cooking pot supported on a trivet over the fire.

Each of the figures is placed under a semi-circular arch except the one representing July, which occupies two, the arcade consisting of thirteen arches altogether. The name of each month is inscribed below the figures. Between the tympanum and the band of foliage on the lintel in the centre is a rectangular stone inscribed—

GIRAVLDVS
FECIT ISTAS PORTAS

A wood engraving of the tympanum in the church of St. Ursin at Bourges is given in De Caumont's *Abécdaire d'Archéologie*, p. 279.

Representations of the months and seasons in Norman sculpture are comparatively rare in England. Examples exist on fonts at Burnham Deepdale in Norfolk, Brookland in Kent, and Thorpe-Salvin in Yorkshire; on the arch-mouldings of the doorway of the church of St. Margaret, Walmgate, York; and on some fragments in Calverton Church, Notts.

For further information on the subject reference may be made to J. R. Allen's *Early Christian Symbolism*, p. 320; *Archæologia*, vol. xlv., p. 137; and the *Yorkshire Archæol. Jour.*, vol. ix., p. 441.

J. ROMILLY ALLEN.

NOTES ON A NORMAN FONT AT THORPE-SALVIN, YORKS.

THE quaint village of Thorpe-Salvin lies on the Derbyshire border of Yorkshire, and in its church it possesses, among other noteworthy details, an exceptionally fine specimen of a late Norman font, *circa* 1150 to 1200.

The chief interest of this font seems to be the light it throws on the ecclesiastical and civil dress of the twelfth century. This is partly owing to the beautifully fine carving which it possesses in all its details, which seem to have in some way been preserved by the coatings of whitewash with which some former generations had seen fit to "beautify" it.

It is a circular tub-shaped font, standing on a plain circular modern base stone, which is in no way incongruous, as are so many such. Round the upper part runs a beautiful scroll of leaves, branching from a single stem. This band or scroll is a fac simile of that on the font at Wansford, Northants,¹ and bears a close resemblance to the ornamented string-course running round the apse of that gem of all Norman churches, Steetley, which is only a few miles distant. So beautifully clear is the carving that the tiny pellets on the main stem and its branches are as distinct as it is possible to wish for.

The rest of the surface of this font is divided and subdivided in the following manner. It is first partitioned into quarters by broad flat mouldings, which run from below the band of leaves to the plain moulding at the foot in a vertical direction. Between each of these bands are two divisions formed by a central pillar and two side shafts, from which spring semicircular Norman arches, thus dividing the original quarters into two parts each. The only exception to this dividing seems to be on the north-west, where a vertical line of chevrons intervenes.

¹ *Simpson's Fonts*, p. 13, also like that at Burrow, Leicestershire, p. 27, *ibid.*

The font is so unfortunately placed that it is quite impossible to see the west face, as there is a modern pitch pine partition on this side, at the entrance to the tower. It is also impossible to see further round to the left of fig. 1 for the same reason, and for the fact that that particular corner of the nave is very dark; in fact, so dark that the photograph had to be taken by the light from a piece of burning magnesium wire.

The pillars supporting the semicircular arches are miniature Norman ones, standing on square base stones. The foot of the pillar is round, and is chamfered off as it ascends to a circular moulding at the



Fig. 1.—Norman Font at Thorpe-Salvin, Yorkshire, S.E. side.

base of the shaft. The capitals have square abaci supported by two large branching leaves, springing from a rounded moulding at the head of the shaft. The form of these capitals seems rather typical of the succeeding Early English style than of the Norman. The arches themselves are perfectly plain, except for the narrow row of pellets, clearly delineated, which runs midway across each arch. The space between the band of foliage above the arches, and the arches themselves, is filled with a spreading five-petalled flower, often seen in Norman work.

The chief interest lies in the figure subjects within the arched recesses, but I can only deal with those which can be seen. The subjects represented are the Rite of Baptism and the Four Seasons.

Fig. 1, on the extreme left, shows a bearded man in long skirts, with a cap on his head, and in his right hand what might be a pail. Facing him, and in the next division, are three figures; one is like a child in a long dress escorted by a lady with extended right arm; behind her is a figure, perhaps that of an angel, with outstretched arms, and standing on a projecting bracket or pedestal. This is most probably an attempt at illustrating clouds. It is evident that the bearded figure is meant to have some connection with the group of three figures, as his pail, or whatever it is, is half in one division and half in the other, and lies across the face of the



Fig. 2.—Norman Font at Thorpe-Salvin, Yorkshire, N.E. side.

shaft supporting the arches under which these two groups are. Can this be a mother bringing a child to be baptised by the bearded priest, and cannot the bucket be a font? The angel figure may then be the Holy Ghost descending on the child, but, as a rule, He is represented by His emblem, the Dove. It has, I believe, been suggested that this group is the baptism of Our Lord, but where is the river Jordan, what is the font doing, and who is the woman? It might be the conversion of water into wine, at Cana of Galilee, the bearded figure being Our Lord, the bucket the wine jar, and the other figures the drawers and bearers, who are represented as one above the other in order to include several figures in a limited space. I think, however, the first explanation is the more probable of the two. It

might be the presentation in the Temple, but details are against such a theory.

The next division, shown in fig. 1 and the extreme left of fig. 2, is far more puzzling than the last, if an attempt is made to give it a Biblical explanation. At the top of the recess under the arch is a very evident shock of corn, which lies on its side; below it are what appear to be three more shocks, with the heads downwards, while below these is a man with a short beard, and round plate-like hat, engaged in binding up another shock. This is most realistic, as, from fig. 2, it can be seen that his two hands are crossed, evidently in getting a good pull at the straw rope with which shocks of corn are tied. He appears to be naked save for a cloth round his loins and girdle round his waist, under which is tucked a huge knife with curved handle, probably intended for a sickle. A shock of corn stands upright both behind and before him, while he stands over his ankles in stubble, which is suggested by a series of vertical lines at the bottom of this recess.

The next division, which is shown best in fig. 2, consists of an equestrian subject. A man, with a hat like the last, is seated on a horse, which is most excellently represented as indulging in a great deal of useless action, with one foot raised high, its neck arched, and its head down, altogether a most life-like and pleasing piece of sculpture. It is just going over a bridge (?) supported by three pillars. The man is dressed in a cloak, closed at the neck, which is thrown backwards, leaving the breast and arms bare. The lower edge of the cloak is then brought up in front of the rider on to the saddle or the horse's shoulder. His skirt hangs down behind his exposed right leg, which is supported by a stirrup, formed by a broadening strap, which forms a suitable loop, the narrow end being the uppermost. The horseman holds in his left hand a sort of cornucopia, from which springs a curly leafed branch. Over his head there appears to be a pennant-shaped flag, fluttering in a breeze. What this person is supposed to represent is open to doubt. The first Biblical subject usually thought of is of course the entry into Jerusalem—it always is; a mounted figure carved on a font, or cross, is always immediately pounced on as representing this much hackneyed subject. I do not believe it is a Biblical subject at all, partly because the bridge seems an absolutely unnecessary addition and partly for a reason given hereafter.

In the next division is a figure, naked save for a short skirt and cap like a cowl, holding in his two hands a seed-basket for sowing corn, on which is carved a Norman arcade.

The next and last division shows a man seated in front of a fireplace warming himself.

Altogether there are five subjects, first the Rite of Baptism and next the Four Seasons of the year. The seasons do not appear to be

arranged in regular order. The man sowing corn no doubt represents Spring; the man on horseback, Summer; the man reaping corn, Autumn; and the man warming himself at the fire, Winter. The Twelve Months occur on the font at Brookland, Kent, and Burnham Deepdale, Norfolk, but this is the only case where the Four Seasons are to be seen on a Norman font. The Thorpe-Salvin font is illustrated in Hunter's *South Yorkshire*, vol. i., p. 312.

The following are the principal measurements:—

Height	..	..	..	..	1 ft. 11½ ins.
Width	..	..	..	..	2 „ 8½ „
Width of interior	..	..	..	..	1 „ 9½ „
Depth of interior	..	..	..	..	1 „ 1 „

It is lead lined and has a drain. I hope someone will try and give a better explanation than that which I have attempted, as it is well worth it. The whole is so dainty that it gives a strong impression of a Chinese ivory carving on a large scale.

G. LE BLANC SMITH.

EARLY ENGLISH SCULPTURE AND IRONWORK IN EATON BRAY CHURCH, BEDFORDSHIRE.

THE village of Eaton Bray is situated in Bedfordshire quite close to the borders of Buckinghamshire, four miles south-east of Leighton Buzzard, and about the same distance south-west of Dunstable. We are indebted to Mr. E. W. Smith, son of Mr. Worthington G. Smith, for permission to reproduce the valuable series of photographs taken recently by him of the Early English details of the very interesting, although but little known, church at Eaton Bray. Figs. 1 to 5 show the nave arcades and the beautiful thirteenth century foliage with which the capitals of the columns and the responds are adorned. The font (fig. 6) has a hemispherical bowl supported on a large round central column surrounded by four other smaller shafts, having well carved capitals with thirteenth century foliage. It will be noticed that the mediæval architect who designed this church exhibits the feelings of a thorough artist by using his ornament with due restraint and placing it where it will produce the best effect. The foliage is so boldly and vigorously carved that it really has every appearance of being alive. The contours of the mouldings of the arches and piers are well thought out and contrast well with the more ornate sculpture on the capitals.

The ironwork on the door (fig. 7) is one of the finest examples of thirteenth century smith's work now existing in England. It is

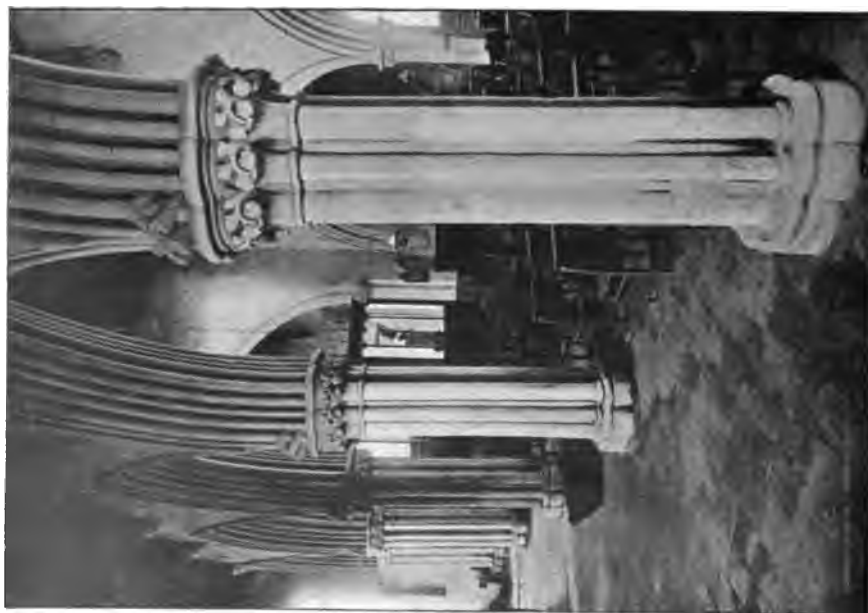


Fig. 1.—Eaton Bray Church.—Early English Nave Arcade.
(From a Photograph by E. W. Smith.)



Fig. 2.—Eaton Bray Church.—Early English Capital of Nave Arcade.
(From a Photograph by E. W. Smith.)



Fig. 3.— Eaton Bray Church.—Early English Respond
of Nave Arcade.

(From a Photograph by E. W. Smith.)



Fig. 4.— Eaton Bray Church.—Early English Respond
of Nave Arcade.

(From a Photograph by E. W. Smith.)

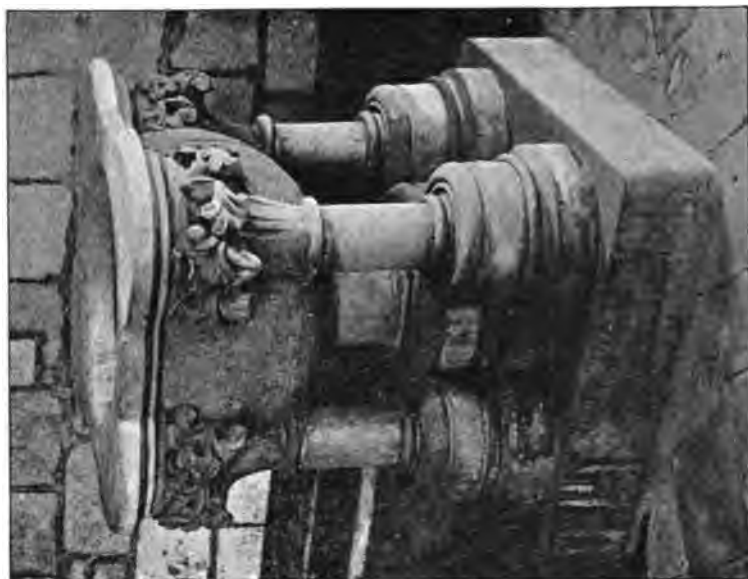


Fig. 6.—Eaton Bray Church.—Early English Font.
(From a Photograph by E. W. Smith.)



Fig. 5.—Eaton Bray Church.—Early English
Respond of Nave Arcade.
(From a Photograph by E. W. Smith.)

believed locally (so Mr. Worthington Smith tells me) to have been executed by Master Thomas de Lighton, who made the grille over the tomb of Queen Eleanor¹ in Westminster Abbey in A.D. 1294. This seems to be very probable both on account of the similarity in style between the two works, and from the fact that Leighton



Fig. 7.—Eaton Bray Church.—Door with Early English Ironwork.

(From a Photograph by E. W. Smith.)

Buzzard, where Master Thomas de Lighton lived and worked, is only four miles from Eaton Bray. At Leighton Buzzard there is a remarkable door handle in the church, supposed to be by the same smith, representing a skeleton hand holding a ring. The design of the ironwork on the door at Eaton Bray consists of three horizontal

¹ Third Roll of Accounts of Executors of Queen Eleanor 21, 22 regal years of Edward I. A.D. 1293-4.

hinge-straps branching off on each side into ornamental scrolls of foliage, and a vertical strap at the pointed top of the door, also branching off into scrolls of foliage, thus completely covering the whole surface. A ring handle is attached to the middle hinge-strap. This door has been illustrated in the *Architectural Association Sketch-book*, vol. x., pl. 21. There are other doors with similar Early English ironwork at Merton College, Oxford, and St. Mary's, Norwich (see *The Builder* for May 11th, 1889, and *The Building News* for December 30th, 1870). The same kind of ironwork is also to be seen on the cope-chest in York Minster.

J. ROMILLY ALLEN.

THE STONE OF ST. PATRICK AT LIMERICK.

DURING one of many pleasant rambles in the neighbourhood of that magnificent but much neglected waterway—the Lower Shannon—we chanced to visit the charming village of St. Patrick's Well, which nestles midst finely wooded pasture lands, adjacent to the Dane-established city of Limerick, and passing down its only street our attention was soon drawn to the curious figure carving, now illustrated, of Ireland's leading patron saint, which certainly seems worthy of careful antiquarian research and study. Paradoxical as it may seem to many, the great teacher of Christianity in Ireland, St. Patrick, was born (about A.D. 387) in the vicinity of Dumbarton by the river Clyde, being, as he says himself, of Romano-British parentage, whereas St. Columba, of Iona and Argyleshire fame, belonged to a well-known Irish family, and hailed from Garton in the Emerald Isle.

The rough-hewn stone which forms the subject of our note was found to measure 2 ft. square, and is now carefully built into an ordinary wall surrounding the roadside well with its modern inartistic pump, near the barracks of the Royal Irish Constabulary, while beneath the slab may be read in comparatively modern incised letters the following inscription: "Erected by Thos. McNamara and S. Breay," although the stress of winter's storm and hand of Time—those great obliterators of all things human—have far proceeded with their devastating work.

Even to the most casual observer the carving of the Saint must appear far more ancient than the lettering of this very brief record, but it is almost certain that Messrs. Breay and McNamara found the monument lying prostrate, and with commendable care and thoughtfulness for future generations placed it in a more secure and vertical position, this view being certainly upheld by Samuel Lewis, in his *Topographical Dictionary of Ireland* (1837), who, when speaking of the veneration paid by the peasantry to this well, informs us "that recently

a figure of the tutelar Saint rudely carved in stone has been placed over it."

Feeling the importance of our unexpected "find," we ventured to address a query to that able and well-known authority on Irish antiquities, Professor P. W. Joyce, who, besides being the author of many interesting and instructive works upon such subjects, is one of the Commissioners for the Publication of Erin's Ancient Laws. This gentleman at once showed keen interest in the matter, and most courteously replied as follows:—



The Stone of St. Patrick at Limerick.

"I hope you will not lose sight of this very interesting old stone, and that it will be recorded and illustrated. You have discovered a real relic of the past, unknown before, which nowadays does not fall in the way of many. It is pleasant to me to find a Scotch neighbour so interested in our antiquities."

On inquiry locally we found that there was a tradition that the stone had been broken by Cromwell's troops, who are alleged to have fired at it, but the writer was unable to trace any mark along the fracture such as a bullet would make, and considerable allowance

must also be made for the general tendency in Ireland to attribute all such iconoclasm to this hated and powerful reformer.

Personally, we are inclined to place the date of the breakage in a very much earlier period, namely, A.D. 845, when, according to Mr. Thomas Olden (a recent writer on Church history), Turgesius, or Thorkil, a Scandinavian rover, endeavoured to establish a Danish kingdom and assume "the sovereignty of all foreigners in Ireland," although in the year mentioned death appears to have put an end to his bold attempt. With this object in view he had successfully attacked Clonmacnois and all the churches along the banks of Loch Derg, likewise assuming the Coibhiship (or supreme judgeship) of Armagh, when the rightful official, Forannan, fled with the title-deeds, and doubtless other valuables, to Cluin Comada, which is now known as St. Patrick's Well. But, says the same authority, quoting from an ancient record, his escape from the pursuers was only of a transitory character, for his hiding-place was soon discovered by the Danes of Limerick, and "the shrine of St. Patrick was broken by them."

Can it be possible that this undoubtedly curious and crude work of art formed some part of that bygone and long-forgotten shrine? Or that this figure was carved by some early followers of Christ, to commemorate the energetic labours of this ardent and untiring missionary?

The figure, without doubt, shows signs of very great antiquity. Look, for example, at the thick, bell-bottomed gown of ministration, with its central clasp, which very closely resembles the dress of St. Columba's clergy, the Culdees, as they are depicted on the abacus of a column at Dunkeld Abbey in Scotland, which many eminent authorities consider the oldest of its kind in Great Britain.

In St. Patrick's right hand also we observe the Coi'gerach, or Staff of Order, with three different crosses on its head instead of the usual crozier hook, which may perhaps symbolically indicate the Trinitarian Belief, while in the left hand is to be seen an open volume of the sacred law.

Then on the Saint's head is a mitre of truly antiquated shape, and worn reversely to the custom of ecclesiastics of the present day. Beneath his out-turned feet may be espied the crushed and wreathing enemy of mankind in serpent form, with twisted tail and head depressed.

Let the exact age of this small monument be what it may, we think that no one will deny that it is at least quaint and instructive, and let us hope that these lines will induce the Royal Society of Antiquarians in Ireland, or some rich lover of the past, to come forward and assist the writer (whose power is limited) to more effectually protect and preserve what is left of it, this being of course

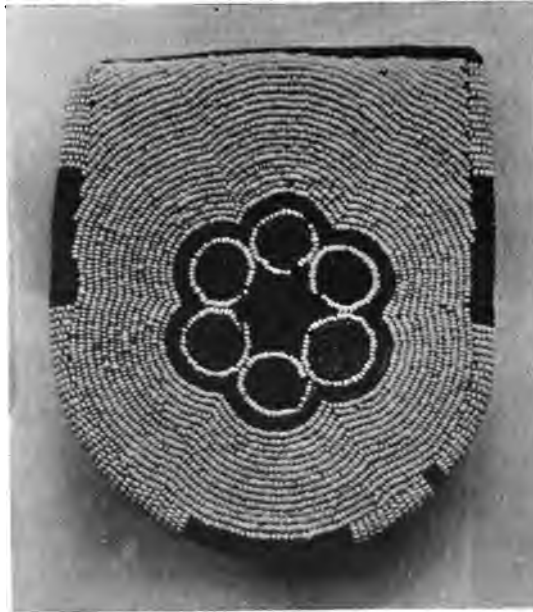
done with the patriotic assistance of the people of St. Patrick's Well, to whom this representation of the famous teacher naturally and justly belongs.

Let us remember that even the wealth of Sheba cannot replace the work of hands long still, or countless diamonds from the distant mine buy back one page of long-forgotten history, which was perchance recorded on many a shattered and neglected stone.

ALEXANDER MACDOUGALL, A.M.I.C.E.

NORTH AMERICAN INDIAN BEAD-WORK PURSE.

OUR American visitors are credited with taking away many quaint and curious objects which we would be glad to keep on this side of the water, but at times in return they bring us something fresh both in form and in ideas. This is the case with Mrs. Frank Chamberlain, of Montana, a lady who is remarkably expert with that peculiar production of the New



North American Indian Bead-work Purse.

World, the lasso, and who is reckoned by other experts to be the most accomplished lady performer in her own particular line in the world. One would hardly expect a lady who is entertaining crowds of sight-seers in the largest halls in the country to be also able to interest the learned ethnographical professor who wants to gather up the meaning

that the Red Indian and other primitive people put in their artistic productions. Dr. Alfred C. Haddon, in his deeply-interesting book, *Evolution in Art*, has pointed out that the decorative designs of savages generally have a meaning, but that this cannot be elucidated in the study by guessing or even by comparing the designs with natural forms such as the savage may be supposed to be familiar with and likely to imitate. The people themselves, he urges, must be interrogated. Mrs. Chamberlain, from her knowledge of the Red Indian, is able to enlighten the scientific inquirer on one point. Our illustration represents a purse belonging to the lady and obtained by her from a squaw of the Umitalla tribe in Idaho. The purse has been handed down for several generations and the meaning along with it. It is decorated with coloured beads so finely made that the smallest needle in use among civilised people is too big to go through the holes, and yet each bead is separately sewn on. The thing most interesting is the meaning of the design. The centre, as may be seen in the photograph, is a six-pointed star. This star is in reddish purple beads and it represents the head chief of the tribe. Then there are six circles, three of red and three of blue beads, which stand for three high and three sub-chiefs. Surrounding this circle of six chiefs are numerous circles of blue beads representing the individual members, the great mass of the tribe. Lastly, on the margin, the three dark patches are the *teepees* or lodges of the chiefs. To those not acquainted with primitive modes of thought and expression the explanation now given may appear far-fetched, but collectors and students of savage and prehistoric art will be glad to have facts of this kind put on record. They point out the proper method to be adopted, and they may help to solve the mystery still shrouding the origin and meaning of some ancient designs such as the so-called "cup and ring" markings on rocks discovered in Yorkshire and elsewhere.

S. G. FENTON.

SCHOOL PASSES.

THE use of wooden clubs or passes in schools, as permits to go outside during school hours, no longer survives in England, where it was once general. In *Early English Meals and Manners* (1868), by Dr. F. J. Furnivall, p. lxii. of the Forewords, is the following quotation from Brinsley's *The Grammar Schoole*, giving reasons why brief intervals in school-work at nine and three o'clock are desirable:—"2. By this means also the Schollars may be kept ever in their places, and hard to their labours without that running out to the Campo (as the[y] tearme it) at school times, and the manifold disorders thereof; as watching and striving for the clubbe, and loytering then in the fields; some hindred that they cannot go forth at all." In the footnote the "clubbe" is

explained as perhaps referring to the key of the "Campo," or (as seems much more likely) to a club, the holder of which had a right to go out. Dr. Furnivall kindly informs me that his housekeeper of fifty remembers the use of a tablet with a string attached, for this purpose, in her school days.

It is accordingly not uninteresting to find the use of a wooden pass



Two Passes from Ceylon Schools.

(From a Photograph by E. M. C.)

surviving in Ceylon, where it is doubtless of European origin. The pass is kept on the master's desk, and the scholar allowed to take it if thought desirable; which seems to obviate some of the objections raised by Brinsley. Two passes are shown in the illustration; the smaller was in use at Talatuoya, near Kandy, in a vernacular school in 1904; its two sides are alike. The other pass has the letters P A (for PASS) cut on the reverse side.

A. K. COOMARASWARRY.

FIJIAN CLUB WITH TALLY.

THE illustration represents a hard wooden club from Fiji, now in the Bristol Museum and Art Gallery; it was presented by Mr. W. G. T. Ayre in 1893. The head of the club is decorated with pieces of human bone, inlaid, done in order to indicate the number of victims killed by the owner, according to information given by Mr. Ayre.

Here we have another instance of a tally used by a so-called savage.

The club is 3 ft. 3 ins. long. There are at present seventeen



Fijian Club with Tally.

pieces of bone still remaining inlaid on the club, and fourteen cavities, where evidently other pieces of bone had been inserted, but since had come out, and thus lost; so that, in all, the murderous owner had killed thirty-one men. This is the third instance of the kind which has come under my notice—where a tally has been put on a weapon. The first was on a gun from Benin, West Africa, which contained several brass-headed nails in the butt; the second was on a gun from a Thompson River Indian, which had human teeth inserted in the butt end (see *The Reliquary*, vol. xi., No. 2, p. 133).

RICHARD QUICK.

Notices of New Publications.

"ILLUSTRATED NOTES ON MANKS ANTIQUITIES," by P. M. C. KERMODE and W. A. HERDMAN (name of publisher not given). is a useful little handbook which will be found indispensable to visitors to the Isle of Man of an antiquarian turn of mind. The authors are fully justified in devoting a considerable amount of space to what is certainly the most important prehistoric monument on the island, namely, the stone circle on Meayll Hill. The plan of this monument is probably unique, consisting of six T-shaped cists arranged in a circle. The authors have thought it necessary to invent the term "tritaph" to describe the cists. If this sort of thing is not promptly suppressed the jargon of archæology will become as unintelligible to civilised man as the jargon of the hyperborean barbarians who play golf. The word "eohistoric" used in the preface is another diabolical invention. After this we shall not be surprised to hear the twentieth century called the "wot-ho-historic" period. But to resume—the Meayll circle has had the good fortune to have been scientifically explored in 1893. The cists yielded fragments of at least twenty-six distinct urns together with several flint implements, and from the nature of the "finds" it would appear that the sepulchral remains belong to the late Stone Age or the beginning of the Bronze Age. The amount of true Bronze Age pottery of the recognised type which has been found in the Isle of Man is not great, and the cinerary urns are mostly in a fragmentary state. The small bowl-shaped urn from Cronk Aust is, however, a little gem, and resembles many of the urns found in Ireland both in shape and the style of its decoration with horizontal mouldings and recessed panels. No burials of the Late-Celtic period or of the Viking Age have yet been discovered in the island, although they may very probably exist and may reward some future explorer. The inscribed stones and sculptured crosses of the Christian period are described in as much detail as the size of the book allows, several of the more important pieces being illustrated. We must be content with what the authors have given us and await with patience the appearance of Mr. P. M. C. Kermode's *magnum opus* on the subject, which we are glad to hear is almost ready for press.

"CATALOGUE OF THE MANX MUSEUM OF ANTIQUITIES AT CASTLE RUSHEN," by P. M. C. KERMODE (Douglas-Brown & Sons), will be of great assistance to those who visit the collection, and comes as a useful supplement to the book by Messrs. Kermode and Herdman noticed in the preceding review. The collection is not so large as it might be, but its scientific value is greater than the contents of many larger museums which are not so well arranged or so carefully catalogued. It is earnestly to be hoped that all the antiquities now in private hands will eventually find their way to a safe haven of rest in the Castle Rushen Museum. We take this opportunity of calling attention to the extremely valuable series of casts of the inscribed stones and sculptured crosses in the museum made for Mr. Kermode by Mr. T. H. Royston. By the way, why does Mr. Kermode not adhere either to the spelling "Manks" or "Manx" instead of using both?

"OLD SERVICE-BOOKS OF THE ENGLISH CHURCH," by CHRISTOPHER WORDSWORTH and HENRY LITTLEHALES (Methuen & Co.).—The series of *The Antiquary's Books* have been planned by Messrs. Methuen and Co. to cater for many-sided interests; and *The Old Service-Books of the English Church* provide a feast of varied courses for the somewhat fastidious palate of the antiquarian liturgiologist. The opportunity does not present itself to all men to handle the precious tomes of different technical nomenclature, which, having survived various vicissitudes in the past, are now carefully treasured in certain public or private collections. It is something of a boon, then, for the less favoured to be able to study them and their characteristics, if only at second hand, in Messrs. Wordsworth and Littlehales' descriptive pages, enriched as they are by reproductions of representative texts and illuminations. The authors are to be congratulated on having compiled a readable volume which, on the whole, gives succinctly enough a fairly clear and interesting account of many books whose names might perhaps be a puzzle to the uninitiated inquirer. But after a study of these pages the mysteries of grayles, prymers, antiphonars, portesses and the like, will stand unveiled and "easy to be understood" of the people. While, however, according this volume a hearty welcome, a word of warning may not be out of place as regards its limitations. The region of liturgy, at any time, affords pitfalls and traps for the unwary; the subject is a contentious one, wherein experts are not always in all points in agreement. Little wonder, then, is it, if those not "to the manner born" occasionally trip in their wanderings over tangled and obscure paths; and the point of view wherefrom the landscape has been surveyed has, moreover, to be taken into consideration, if a true and right understanding of the subject as a whole is to be arrived at.

The general tendency of this volume is to represent the Book of Common Prayer as the modern descendant and equivalent of a whole host of mediæval Service-Books. It is true that the Old and New Testaments constitute the foundations of both; but here the connection surely ends, for the Book of Common Prayer is modelled on Lutheran forms, reflecting the bent of its compiler, Cranmer's, theological leanings. Again, it is false reasoning to argue back from later developments to explain the origins of services. On p. 71 we are informed that "the title '*portos*' implies that the recitation of the hours of prayer partook (if we may so say) of a *nomadic* character, while the eucharistic service had its local centre, being restricted to the *mensa*, or consecrated Table of the Lord." Now, the "*portos*" is not a primitive form of Office-Book, but is merely an evolution dictated by convenience. The Divine Office in its origin as the official prayer of the Church was performed in common and in public. It was no more *nomadic* than was the eucharistic service. Only in process of time was the obligation to its performance even in private out of choir imposed on the individual cleric by statute; whereupon convenience demanded and invented a more portable form of the Office-Book than that provided for use in choir. The "*portos*," therefore, does not contrast a *nomadic* with a *static* form of worship. As it is long subsequent, in point of time, to the Breviary and the Divine Office in choir, the argument deduced from it by the authors breaks down utterly.

Slightly local differences, caused by the local cult of local saints, do not constitute "Uses." This volume seems to convey the impression that there were many more "Uses" in England than actually existed. Thus, every church served by monks of the Benedictine Order followed a similar "Use"—that legislated for by St. Benedict; but a Durham Breviary might possibly differ in some respects from one drawn up at Ely or Glastonbury, or St. Albans or Westminster, not in the disposition of its parts, but in its Calendar.

It does not appear to have occurred to the authors that *the Blessing of Salt and Water*, described on p. 215, is identical with the *Ordo ad faciendam Aquam Benedictam* (the Form for blessing Holy Water) of ancient and modern Roman missals and rituals; but they seem to class the blessings of these two elements with that of other articles, such as "bread, flesh, cheese, butter, a ship, eggs," &c., as referred to on p. 216. These and such like details, trivial though they may appear, show that while the authors have gathered together much that is informing and curious, there is lacking to them a *something* which familiar acquaintance and use alone can supply. They have treated the whole subject archæologically, not as if there were any living interest in it; as if a chapter had been closed. Little,

if any, use has been made of modern Roman Service-Books for purposes of comparison with their ancient congeners. Had this been done, the connection of modern Missal and Breviary with the books under discussion would have been patent. The attempt to link the Book of Common Prayer with the old English Service-Books is neither happy nor successful.

Putting aside such strictures, however, it may truly be said that, to the generality of students into whose hands this volume may find its way, it cannot but prove both helpful and instructive within these limits.

"A HISTORY OF SURREY" (Popular County Histories), by H. E. MALDEN. Cheap Edition. (Elliot Stock.)—A cheap edition of Mr. Malden's well-known history of Surrey deserves, we think, a welcome. How subscribers to the original and more expensive edition of the book will regard this issue is, however, a matter upon which we do not venture to give an opinion. We note that the title-page of the present book, marked "Cheap Edition," and dated "1905," has been inserted by means of paste or gum—at any rate this is so in the copy which the publishers have obligingly sent for review. We hope the title-page is not the only new feature of this "Cheap Edition."

Generally speaking, we are not in sympathy with cheap editions of this class of book. The very term suggests that the earlier was a dear book, and from what we know of Mr. Malden's work we think that the modest 6s. or 7s. 6d. at which this volume was first sold to the public was a very fair price.

Mr. Malden knows a great deal about Surrey, and is able to tell his story in simple and intelligible language. His chapters on "The Domesday Survey of Surrey," "The Castles and the Barons' Wars," and "The Feudal Tenures," are particularly good. When Mr. Malden gets outside his special field, however, he is curiously and uncommonly feeble. Here is a specimen: "On the chalk formation in Surrey are both round and long barrows, in no great numbers, except near Addington, where twenty-five formerly existed near each other, but their contents have proved, as a rule, of little interest."

It seems unfortunate, to say the least, that Mr. Malden should have merely specified examples of barrows which have so long been destroyed, and which at this length of time cannot be definitely referred to either the Neolithic Age, Bronze Age, or Anglo-Saxon period. Mr. Malden refers also to long barrows in Surrey. If he really knows of any, we think he should have given his readers some information as to where they are; if he does not, it would be better, we think, not to suggest that he does.

In spite of its shortcomings, we consider this a readable, and,

generally speaking, reliable handbook to Surrey; but it badly wants a map and a full and accurate index.

"NEOLITHIC DEW-PONDS AND CATTLE-WAYS," by ARTHUR JOHN HUBBARD, M.D., and GEORGE HUBBARD, F.S.A., F.R.I.B.A. (Longmans, Green & Co.).—The subject of this little book is one of the greatest interest to antiquaries just at present, especially as it is intimately related to the larger question of the earthworks of the South Downs. As to the book itself, however, it is open to doubt whether the authors are quite sufficiently equipped for the work they have undertaken. "In dealing with the subject of Prehistoric Man, it is impossible to speak definitely, owing to the absence of all historic records." This, the opening sentence of the preface, suggests the doubt just mentioned, and all through the little book we find similar evidences of vagueness of ideas mixed up with hypothetical remarks. Thus, it is advanced in the preface, "he (prehistoric man) had probably not discovered the art of building." Now, this is obviously inconsistent with the matter of the book, in which we find several references to dwellings, and, indeed, on p. 11 a photograph showing what is said to be "the site of a guard-house" at Cissbury. Moreover, there is overwhelming evidence that the Neolithic people did construct dwellings. The ground-plans and, in a lesser degree, the elevations have been clearly made out, and we are surprised to learn that an architect, who is also an antiquary, is ignorant of them.

The ease with which the authors have made up their minds as to the purpose of certain earthworks on the South Downs, and the candour and freshness with which they place their conclusions before the reader, are equally charming. They have succeeded, where possibly greater men have failed, in producing a very readable little book on a subject that can hardly be considered attractive to the general public. They have illustrated the letterpress with twenty-five excellent photographs, into which are introduced, almost invariably, two gentlemen in walking attire. These we suppose are the joint authors, and they are useful as affording some kind of scale by which the views may be measured.

But, readable and attractive as the book unquestionably is, it is doubtful whether it will enhance the archæological reputation of the authors. It fails at most if not all the points where the archæological reader expects, and has a right to expect, proof. Unfortunately, too, the authors seem to have embarked upon their investigations with the fixed idea that the earthworks of the South Downs are of the Neolithic period. They seem to have forgotten the Bronze Age, and the succeeding centuries during which the downlands have continued to be a great pasturage for sheep.

At the same time it is certain that the appearance of this little book will stimulate further researches into a very promising field, and for this reason, if for no other, it deserves encouragement and commendation.

News Items and Comments.

MR. E. ALFRED JONES is at present engaged in preparing} for publication by Messrs. Bemrose & Sons Ltd. a volume on *Old English Gold Plate*, with numerous illustrations of all the existing specimens in the possession of His Majesty the King, the Dukes of Devonshire, Norfolk, Portland, Newcastle, Rutland, and other noblemen, and the Colleges of Oxford and Cambridge; he is also writing for the same publishers volumes on *The Church Plate of the Diocese of Bangor* and *The Church Plate of the Isle of Man*.



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